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ABSTRACT

The guide presents a rationale, objectives, activities, and resource lists for incorporating dance into elementary and secondary curricula. Dance gives students an opportunity for creativity and self-expression, even if they are physically or mentally handicapped. Types of dance include creative, folk, square, ballet, modern, jazz, tap, and musical comedy. Objectives of a dance program should include development of movement memory, flexibility, and coordination; recognition of styles of dance; understanding of historical and cultural perspectives of dance; attendance at live dance performances; and performance in front of peers. A major portion of the guide suggests specific dance activities in the following subject areas: art, health/science, language arts, math, music, and social studies. For example, in a science class about the solar system, the positions of the sun, planets, and moons may be danced out demonstrating the difference between rotation and revolution. The resource section presents a bibliography of books, records, and films for each type of dance, the history of dance, and dance for handicapped students. The appendix identifies sources of dance wear and records, specifications for facilities (floor construction, air circulation, and storage space), and options for careers in the field of dance. (AV)

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DANCE

A GUIDE FOR IDAHO PUBLIC SCHOOLS

GRADES K-12

IDAHO STATE DEPARTMENT OF EDUCATION
Division of Instructional Improvement

Prepared by
STATEWIDE DANCE CURRICULUM COMMITTEE

May 1978

SP 011 122

A. D. LUKE
Associate State Superintendent
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of Public Instruction

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FOREWORD

It is a pleasure to endorse the publication of new guides in drama, dance and visual arts for Idaho schools. Developed by statewide committees of art educators, the guides should result in improved and expanded programs for Idaho children.

The arts provide many benefits. They spark classroom interest, improve morale and attendance, expand imagination and creativity, foster love of learning and increase the love and understanding of people in other cultures.

For these reasons, a quality fine arts program should be an important part of the curriculum of every Idaho school.

Sincere appreciation is expressed to the members of the committees for their assistance in writing the instructional materials.

Roy Truby

ROY TRUBY
State Superintendent
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ACKNOWLEDGEMENTS

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Lenore Garwood and the Ballet Folk School, Moscow -- Cover photo

COMMITTEE COMMENTS

As we complete this guide, we want to share some of our thoughts and expectations with you.

The current thrust in education is to integrate the arts into the general curriculum. We hope we have been able to provide insight into ways in which to integrate dance activities into various subject areas. The arts have sometimes been referred to as great big audio-visual aids - perhaps they are - they also allow the student to become more personally involved in a meaningful learning experience.

We recognize the pressure that multiple duties and responsibilities exert upon the elementary school teacher. We have tried to provide specific materials for this level.

The majority of dance experiences on the secondary level will be taught by a teacher with a strong dance background or a dance specialist. This guide is offered as support.

We expect teachers to use this guide as a springboard - to adapt and develop programs on their own with available resources. Consequently, resource lists make up a large part of the guide.

We express appreciation to teachers throughout the state who have contributed in presenting ideas, critiquing and reacting at various stages of the development of the guide.

We feel strongly about the positive role of the arts in education. Our concern is that every child in Idaho have the opportunity to participate in <u>all</u> of the arts. It is going to take the support of everyone - parents, teachers, administrators, to see that this can happen.

Diana Walker Floyd A. Cantlon Carl J. Pate

Shirley Comins Joline Kisling Pilling

INTRODUCTION

DANCE is an art performed by an individual or a group.

DANCE exists in time, space and energy.

DANCE uses the human body as the instrument and movement as the medium.

DANCE is ususally performed to musical or other rhythmic accompaniment.

DANCE has as a primary purpose the expression of emotions and inner feelings, although it is also performed for entertainment, social, ritual, and other purposes.

DANCE includes two types of activities: recreational dance which is performed by people without an audience, and theatre dance which is performed for an audience.

DANCE presents few limitations in terms of expense or equipment, everyone has the instrument (human body) and is familiar with the medium (movement). Some students will be better in terms of technique or creativity, but all can profit from the considerable benefits of the dance experience. Whether or not a student becomes skilled in performance is of little importance educationally.

While it is the intent of this guide that dance be recognized as an independent subject, it may be related to the other arts and to the total educational program. A class in Dance may be included in Idaho secondary school curriculums to satisfy the Fine Arts Class Requirement as listed in the Idaho State Department of Education publication, Accreditation Standards and Procedures for Secondary Schools, 1977, p. 5.

HISTORY OF DANCE

Dance is sometimes referred to as the mother of the arts. Animals were of great importance to early man and he imitated many of their movements. Primitive man had many reasons for dancing: to supplicate the gods, birth, circumcision, courtship, marriage, death, hunting, war, feasts, sickness, the very essence of life itself. Dance has been found among all the peoples and civilizations of the world in various forms.

According to Kraus "our first real knowledge of dance came with the Mediterranean civilizations that preceded the Christian era. The ancient Chaldeans are said to have used dance as education and are accredited with the beginnings of the science of astronomy, which they taught by means of great symbolic ballets."[1]

Dance has long been a major form of social expression and religious ritual. Most of these early forms have disappeared. However, one such primitive form is still performed by the American Indians and can be seen at Fort Hall Reservation in southern Idaho.

Dance was richly recorded in early Egypt by murals and paintings, allusions to dance appear in the Old Testament, and in Greece, dance was held in high esteem. Under the Roman Empire dancing became more and more degraded and was banned. The early Christian church helped to keep dance alive by using it as part of the worship service, but it too came under increasing attack and was condemned during the Dark and Middle Ages.

The Middle Ages gave way to the more worldly minded spirit of the Renaissance. Dances such as the Pavane, Galliard, Allemande, Courante, Sarabande, Gigue and Minuet grew out of the court entertainments of Italy and France. Ballroom dancing had it beginnings as the "folk" dance of the aristocracy. Ballet came to life in the court of Louis XIV in the latter part of the 17th century. Ballet moved, over several decades, from the royal courts to the theatre and into the domain of the trained professional dancer where it flourished.

[1]Kraus, Richard. HISTORY OF THE DANCE. 1969. Prentice-Hall, Englewood Cliffs, New Jersey, P. 27.

With the 20th century came the spirit of rebellion and the birth of modern dance. Isadora Duncan was the first great performer to suggest the new principle of the body being free to move expressively and to communicate the most profound thoughts and feelings of man.

Dancing was not very important in the early American theatre, but became popular by the early 1900's. The American musical comedy dancing has been developed in recent years and is considered a native art form. The use of the dance as a significant part of a show was started by Agnes DeMille in the 1943 musical "Oklahoma½". She revolutionized musical comedy and stage dancing by combining ballet, modern, and American folk dancing and integrating the dances directly into the plot.

In the United States social dance reached a high degree of development because of the contribution of the various national groups who settled here. Class distinctions gradually disappeared and styles were absorbed to give us the fox trot, jitterbug, cakewalk, square dance, tango, Latin American dances, lindy hop and rock 'n' roll.

As people advance from a primitive state to a more complex civilization, dance changes in many ways. Whatever the current style may become, one thing is certain; through dance, one is always able to communicate emotional experiences.

Students from Highland High School and Pocatello High School in "WEST SIDE STORY"

Photo: Bruce Hoffman

PHILOSOPHY AND RATIONALE

Dance is an inherent joyous response
to life and is alive and vital
in children but too often dies
from lack of nuture!

WE AFFIRM THAT:

dance is historically and culturally essential to man's emotional life

dance is a means of religious expression

dance can be a sharing, social experience

dance can be a creative experience

dance is a form of entertainment

dance is recreational and re-creational

dance is an occupation

dance provides a clue to our culture and to other cultures

dance is a total experience involving the intellect, the emotions and the body

dance is an excellent means of conditioning the body, developing strength, flexibility, endurance, coordination and grace

dance is an enjoyable way to exercise and release energy and relax . . . it's theraputic

dance is one of the best ways to develop perceptual-motor skills

dance provides an alternate way to learn

dance is both a physical and a mental discipline

dance is neither masculine nor feminine - all styles should be enjoyed by both sexes and all ages

dance is a form of non-verbal communication, essential to convey intrinsic ideas . . . a teacher can "hear" only one student when they are talking but can "hear" all the students at the same time when they are moving expressively

dance develops confidence in movement resulting in a more secure self-image for the student

dance involves a relationship with life

dance is rhythmic and life is based upon rhythm

dance can be enjoyed by the handicapped and the non-handicapped

dance is rehabilitative

THEREFORE:
Every child in Idaho should be given quality dance experiences from Kindergarten through twelfth grade.

The mind
cannot remain depressed while the body is
in motion.

Abdul Bahá

Rote experience should always be supplemented by the creative.

AFFIRMATION OF CREATIVITY

Creativity is the one type of giftedness that is found to some degree in all students but that is often stifled by the restrictive classroom environments.

Creativity is a natural way of learning. It is both personal and fun and all students can be successful in their own way.

Creativity cannot be left to chance. Dance can provide the schools the means by which children can succeed, by posing problems with open-ended responses.

Dance involves little expense for creative experiences because it is self-contained.

Creative dance offers the students another way to see themselves as truly unique individuals because there are no ready-made answers on how to feel, see, think, or move their bodies through space.

Students develop their own creative capacities and learn to relate openly and cooperatively with others through the emotional, mental and physical demands of dance.

Creative dance requires the students to inquire, think, sense, observe, feel, invent, respond, and to evaluate. During this process the teacher should be a guide, not impose set movements and feelings upon the students. As skills evolve through the creative process, they can later be applied to the traditional patterns and compositions introduced by the teacher.

THE ELEMENTS OF DANCE

There are four basic elements of dance: time, space, energy and the body.

The body is the instrument of dance. It is the vehicle of communication, based upon the dancer's kinesthetic sense.

Dance exists both in time and space. Time can be rhythmic and based upon meter. It can also be based upon body rhythms such as breath or an emotional rhythm, or it can be a feeling such as fast or slow.

Space is concerned with the visual design of dance. It consists of body shape, levels, floor patterns, group relationships, volume.

Energy relates to the force with which the movement is released. Another term for energy is dynamics and may be described by the specific qualities: percussive, staccato, sustained, swinging, suspended, vibratory and collapse. A variety of energy levels make a dance more interesting and create texture within the movement.

It is important to realize these elements are also those of everyday life as we move through time and space with varying degrees of energy. Dance only becomes an abstraction of reality.

These basic elements combine in a variety of ways, each of these combinations result in a particular style.

THE VISUAL DESIGN OF DANCE, University of Idaho
Dance Theatre.

Photo: Ray Wilson

One day a group of dancers visited Lena Whitmore Elementary School in Moscow. They explained and demonstrated the elements of dance in a performance in the multipurpose room. One second grade went back to their classroom and wrote their reactions. Here is a selection:

This morning we saw a program about dancing. And I learned that they had to use slow motion and fast motion.

Dance is thoughts and energy.

They had slow muvmunt
And they nad fast muvmunt
The balae danceires are girls
Some are boys like Tad.

Dance
is a body
moving good.

A dancer hast to think about time, energy, and space.

Dance is
feeling.

We learned a ballet dance in the gym. But best of all I like the boys with the girls. They poped and poped and poped. They sticked and sticked and sticked. They had space to.

Dance
is
beautiful.

I liked when the dancers did all the shapes.

I saw dancers perform. They fizzed and ooze. They played fast tag and slow. They danced too.

Dance
is
fun.

DESCRIPTION OF STYLES

It is important to note that the following descriptions are not cut and dried . . . each style has many subspecies.

Creative Dance - individual and group exploration of movement generated by external and internal stimuli. These experiences result in new awarenesses - the possibilities are unlimited. This does not mean that there is a lack of discipline.*

* there is no freedom without discipline

Folk - the traditional recreational dances of the common people which were originally related to the customs, rituals and occupations of the people who performed them. Most folk dances today have lost these associations and are performed primarily in the United States for the pleasure of the participant.

Richard Kraus, in his book Folk Dancing, gives the following breakdown:

National Dance - refers to the folk dance found most widely in a given country.
Character Dance - describes dances deliberately created which fit characteristic steps to traditional folk tunes, often for exhibition purposes.
Ethnic Dance - describes the kind of dance performed in those cultures of primitive tribes where dance has retained its close kinship with religious ritual and community custom. Ethnic dances tend to require a high level of special performing skill and are done as a form of spectacular entertainment for an audience.[1]

Square - an American dance style in which couples are grouped in a given form. Square dance is often used as a generalized term in place of the overall term Country Dance which includes square, round and contra dances. These are all examples of folk dance in America. Specifically in Square dance the couples are grouped in a formation known as a "square," in Contra dances the partners face each other in a long line (the Virginia Reel) and Round dances are done in a circle as a prescribed sequence based upon ballroom patterns.

[1]Kraus, Richard. FOLK DANCING. 1962. The MacMillan Company, New York.

"THE RAINMAKER," The Ballet Folk Company, Moscow.

Photo: Lenore Garwood

Social - the most popular form of recreational dance, this ranges from the most formal ballroom dances of the past to the more individualized fad dances of today, currently known as "disco".

DISCO DANCERS,
Highland High School
Pocatello

Photo: Bruce Hoffman

Ballet - a theatre art in a classical form based upon centuries of tradition. The regal carriage of the body relates back to its origins in the court of Louis XIV. It has a traditional movement vocabulary. Selma Jean Cohen, a noted dance historian and aesthetician, talks about the entire thrust being upward - verticality - point work is a natural development but not essential. She also mentions an "outwardness" of the body, economy of movement, graceful but full of energy and risks.[1] Ballet is now incorporating modern dance into its choreography and it is sometimes difficult to assign it to one style.

Modern - a theatre art which began as a rejection of the rigid ballet form and moved toward a choreographed expression of immediate interests. Early themes were often involved with the communication of personal, authentic experience. This approach is now blended with using movement for its own sake. Modern dance has a basic technique but it is more a point of view, an attitude toward the function of art in the contemporary world.[2] It is characterized by a search for new movement vocabulary rather than using an established one. As the contemporary world changes, the vocabulary will also change.

[1]Cohen, Selma Jean. Lecture at American Dance Guild Conference AMERICAN DANCE INTO THE FUTURE, June 11, 1976, Boston, Massachusetts.

[2]Cohen, Selma Jean, ed. THE MODERN DANCE. 1966. Wesleyan University Press, Middletown, Connecticut.

JAZZ - a unique American form having its origins in the African and Voodoo cultures brought to America by the black slaves. It is characterized by strong, oppositional movement, syncopated rhythm, and movement originating from the pelvis.

Tap - is characterized by percussive rhythmic sounds made primarily with the feet.

Musical Comedy - an eclectic dance form found on the stage or on television. It includes elements of clog dances, soft shoe, vaudeville, ballet, jazz, modern, contemporary social (fad), and square dance. Kraus describes it as "a bright, spectacular and highly polished form of dance, visually pleasing to a broad audience."[1]

DANCE IS NOT: Gymnastics, parachute play, drill team, cheerleading!

CREATIVE DANCE FOR BOYS, Ballet Folk School, Moscow

Photo: Lenore Gardwood

[1]Kraus, Richard. HISTORY OF THE DANCE. 1969. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, p. 4.

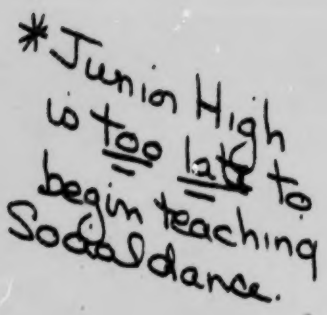
WHAT IS A DANCE CURRICULUM?

Elementary - it is suggested that an elementary curriculum include creative dance, dance songs and stories, folk dance, square and social* dance.

This should be offered in a progression throughout the grades, so that as the student grows up, there will be new experiences to look forward to.

Secondary - it is suggested that a secondary curriculum offer dance as an elective, as part of a fine arts course or in conjunction with a musical.

This curriculum may include modern, ballet, jazz, musical comedy, tap, folk, square and social dance.



WHO SHOULD TEACH DANCE IN THE SCHOOLS?

No curriculum, no matter how well conceived, can be implemented successfully with an ill prepared faculty. *Sound dance programs depend upon qualified teachers.*

Elementary classroom teachers
Dance specialists - trained in several techniques
Other teachers with a STRONG dance background

INTEGRATING DANCE INTO THE OTHER CURRICULUMS

Dance is not only a discipline in itself but a proven tool for learning in the other academic subjects.

Dance reinforces all learning since the elements of dance, (sound, movement, line, pattern, form, space, shape, rhythm, time, and energy), are common concepts underlying many school subjects.[1]

Because dance involves both physical and mental processes, it can reach children who are not touched easily through verbal means alone. It can involve students who might not otherwise become involved in learning, and can motivate all students to plan, to organize, to present, and to evaluate.

Dance provides the basis for developing broader and more tolerant attitudes.

Dance heightens the power of concentration which is basic to all learning.

Dance promotes a deeper understanding and acceptance of the similarities and differences among cultures, races, and religions.

Students should have the opportunity to study all of the arts. Generally, schools have provided only a limited introduction to music and the visual arts, which does not permit all students to find suitable self-expression.

Dance can serve as a noncompetitive means of developing the student physically, emotionally, and aesthetically.

Dance has been proven as a useful theraputic tool in educating students with physical and mental disabilities and in helping students to cope more effectively with their handicaps.

Dance enlivens the senses and we learn through the senses.

[1]DANCE AS EDUCATION. Proceedings of National Dance Association Conference on Issues and Concerns in Dance Education, October 22-25, 1976, Washington, D.C., pp. 10-11.

ADMINISTRATOR RESPONSIBILITY

The administrator who reaffirms our philosophy and believes that every child should be given quality dance experiences will accept the following responsibilities.

Implement the dance program
Assure that qualified teachers are hired
Provide a dance specialist to keep the program alive
Offer continual support to the program and the individuals involved in it
Facilitate space and equipment use
Promote the program to the parents and the community

TEACHER RESPONSIBILITY

The teacher who reaffirms our philosophy and believes that every child should be given quality dance experiences will accept the following responsibilities.

Develop a broad curriculum covering several styles
Discriminate between dance styles
Integrate dance into other curriculums and other arts
Provide the same dance opportunities for both sexes
Promote appropriate attire for freedom of movement
Provide a variety of experiences
Use area human resources
Use film and videotape
Project a positive attitude toward dance as an art form
Create a supportive, stimulating, psychologically secure, accepting atmosphere
Encourage students to share and discuss creative experiences with peers
Evaluate in various ways
Provide constructive evaluation of student learning

BE ENTHUSIASTIC!

DANCE FOR THE HANDICAPPED
Cerebral Palsied
Instructor, Edith Royal

DANCE FOR THE HANDICAPPED

Dance offers the same positive values to handicapped students as to the non-handicapped and may open up a new area of potential growth.

Basic materials in dance can be adapted to the handicapped class. It is important that the teacher understands the value of dance as well as understanding the handicapped student. The recreational forms contribute to the individual's social development; creative movement provides an opportunity for creativity and success in a short time period. All of the dance forms contribute to enjoyment and relaxation, and to developing confidence, body awareness, non-verbal communication and artistic responsiveness. This can lead to increased general learning achievement. The non-verbal aspect of dance may also contribute to successful mainstreaming. All handicapped children have the right to be challenged to reach their potential through a variety of experiences.

It is important to keep the "process" of dance in mind. The teacher working with the handicapped student should feel free to adapt materials to the student's special needs.

> . . . I came to see that movement is one of the great laws of life. It is the primary medium of our aliveness, the flow of energy going on in us like a river all the time, awake or asleep, twenty-four hours a day. Our movement is our behavior; there is a direct connection between what we are like and how we move . . . As people begin to move in their own way, they are faced with feelings of suprise and delight and often of anxiety and embarrassment. Judgements, corrections and explanations are of no use. It is <u>their</u> movement, and it happened just that way.
>
> Mary Whitehouse, Dance Therapist

SHAPE EXPLORATION
6th grades at West
Park Elementary
School, Moscow

Photos by:

Thad Allton

GOALS

Every child in Idaho should have the opportunity to:

have a successful dance experience which generates further interest

have a varied dance experience

express ideas and emotions through dance movement

develop a musical sense through movement

develop discriminating awareness of movement as an artistic medium

develop an appreciation of dance as an art form

experience dance as an additional choice in the arts

develop an appreciation of our dance heritage, both ritual and historic

understand the discipline involved in training a dancer

be exposed to the career opportunities associated with dance

develop desirable social relationships

discover the relationship between self and body

develop an adequate degree of satisfaction in moving with control

experience the pleasure, confidence and self-esteem resulting from moving with control

realize their creative potential

promote their perceptual-motor development through dance movement

recognize that the elements of dance are the elements of life

OBJECTIVES

Each child should:

develop and refine a movement memory

be able to relate movement effectively to accompanying sounds and music

demonstrate increased strength, flexibility and coordination

experience and be able to recognize styles of dance

be able to demonstrate an understanding of several historical and cultural perspectives of dance

develop a broader range of movement and increased movement vocabulary

see and experience live and filmed dance performances

participate with others

give form to creative impulses

perform in front of peers

learn to look at dance critically

draw motivation for movement experiences from various stimuli

synthesize life experiences into dance

integrate dance into the other arts, sciences and humanities

SUGGESTED ACTIVITIES FOR TEACHERS AND STUDENTS

The following section contains comments and activities which may support your use of the objectives. These are meant to suggest and clarify - feel free to adapt these to your individual needs.

DEVELOP AND REFINE A MOVEMENT MEMORY

This is achieved through repetition. The student needs a great variety of movement patterns to enlarge the movement range and experience, initially much time may be given to learning the patterns. As the student advances, the student should be expected to learn the patterns in less time. This carries over into developing the ability to sequence.

BE ABLE TO RELATE MOVEMENT EFFECTIVELY TO ACCOMPANYING SOUNDS AND MUSIC

Elementary

perform basic rhythms such as walk, skip, run, gallop to basic drum beat, to clapping and to music
perform movement responses to dance songs, prose and poetry
perform simple folk, square and social dances rhythmically
reflect dynamic* or feeling qualities in sounds and music in creative movement

Secondary

perform simple and complex rhythms and phrasing found in folk, social and square dance
perform simple and complex rhythms in classical and modern music
perform rhythmic movement in syncopation and counterpoint
perform dance movement to prose and poetry
capture the dynamic qualities of the accompaniment in movement

*See page 7 if you've forgotten what dynamics are

DEMONSTRATE INCREASED STRENGTH, FLEXIBILITY AND COORDINATION

Improvement in the student's range of movement and control must be evident as the dance unit progresses. Observation of this should be made subjectively by the teacher rather than through any specific test. This will be less evident on a day to day basis but should be obvious in performance situations in the class.

EXPERIENCE AND BE ABLE TO RECOGNIZE STYLES OF DANCE

Elementary

Primary - creative, folk, ballet
Intermediate - creative, folk, square, social, ballet

Secondary

modern, ballet, jazz, tap, musical comedy, folk, square, social

BE ABLE TO DEMONSTRATE AN UNDERSTANDING OF SEVERAL HISTORICAL AND CULTURAL PERSPECTIVES OF DANCE

Elementary

Develop a project demonstrating dances of a primitive people and the tie to everyday ritual such as planting, harvest, weddings, hunting, funerals.

Demonstrate folk dances of a country and tell something about their background, the culture, geography and music.

Secondary

Develop a project based upon the dances of the predominant ethnic groups of Idaho, including, but not limited to, Basque, Chicano, Oriental, Native American.

Develop a project contrasting ballet and modern dance, demonstrate differences and explain how they evolved.

Demonstrate several pre-classic dances (e.g., allemande, gigue, bouree, pavane, sarabande) to authentic musical accompaniment and explain why the dances developed as they did and in which country they evolved.

Develop a project including jazz and tap which demonstrates the development of Black Dance in America beginning with its African and Voodoo heritage.

DEVELOP A BROADER RANGE OF MOVEMENT AND INCREASED MOVEMENT VOCABULARY

The more variety the student can experience in styles, dynamics, technique, and movement exploration, the greater the development will be. The student should learn movement terminology as well as the physical skills. The teacher should be aware of personal biases and limitations in movement and strive to overcome these in teaching.

SEE AND EXPERIENCE LIVE AND FILMED DANCE PERFORMANCES

The more experience the student has, the more the student will develop an understanding of and appreciation for dance.

The most accessible live performers are the students themselves. Some video tapes and numerous films are available,* more dance is being programmed on television, particularly PBS, and more and more college and professional dance companies are touring. Federal and state financial assistance may be available for the touring companies. More films and companies are available in theatre dance rather than recreational dance.

Even an unsuccessful film or performance can be educational experience if the elements which made it unsuccessful are analyzed and more successful solutions are discussed.

* See individual resource lists in the back of this guide

JAZZ DANCE. University of Idaho Dance Theatre.

Photo by: Floyd Peterson

SQUARE DANCING. 6th graders, West Park Elementary School, Moscow

Photo by: Ted Cowin

PARTICIPATE WITH OTHERS

The recreational forms (folk, square and social) are particularly well suited for providing opportunities to participate with others. They provide education and practice in the social amenities.

The theatre forms tend to isolate the individual student as the student work to develop technique in a particular dance style. Opportunities must be created to allow students in these classes to work in groups in improvisational, compositional or technical sequences.

Group interaction provides opportunities for students to accept both the role of the leader and the follower. They also learn to accept responsibility for the group project and their own contribution to it.

GIVE FORM TO CREATIVE IMPULSES

Form means developing an idea - having a beginning, a middle and an end. It parallels the development of an English composition and may also employ forms which follow musical forms such as binary (AB), ternary ABA), theme and variations, rondo, canon, fugue.

All children and youth should have compositional experience. This should be done initially in groups, with individual work possible when the student is secure.

In the recreational dance styles, they can create their own variations to particular dances.

PERFORM IN FRONT OF PEERS

Square, folk and social - offer opportunities to rehearse a particular dance and polish the style. A dance could be semi-costumed for presentation.

Modern and creative - composition and performance is an integral part of these forms. Students may choreograph and perform their own original compositions or those of their peers. Sequences may also be reconstructed from notation and performed with the emphasis on polishing the technique and style.

Ballet, jazz, musical comedy, tap - performance may include dances choreographed by the teacher, reconstructed from a notated score or original dances choreographed by the students. Students may also take dance sequences taught in class and be responsible for arranging the spatial aspects prior to performing.

LEARN TO LOOK AT DANCE CRITICALLY*

*Criticism gives immediate feedback as to the success of the project

The function of a critical evaluation is to identify the strong and weak points of a project. Learning to analyze and evaluate dance and couch suggestions in positive terms are skills important to developing an appreciation of dance.

This also develops an evaluative attitude which carries over into other areas. Learning to accept positive criticism is an important part of growing up.

DRAW MOTIVATION FOR MOVEMENT EXPERIENCES FROM VARIOUS STIMULI

The five senses - movement exploration to sensations.

Nature - bring in branches, leaves, flowers - use them as stimuli to develop shapes, texture, sense of time.

Emotions - explore and express through movement.

Literature - dance to a poem or a story; write a poem or story, then create a dance abstraction of it.

Music and other sounds - motivate dynamic quality or texture of movement; explore various rhythmic patterns moving with or against accompaniment; use body sounds (clapping, stamping, voice) or a sound effects record to generate movement ideas.

Onomatopoeia - move to the feeling and the sound of words such as ooze, buzz, sizzle.

Syllabication - clap rhythms of words and phrases and create movement to the patterns.

Everyday gestures - abstract the gesture by changing the space, time and energy.

Colors - interpret the feeling of color through movement.

"Dance a Doodle" - draw a doodle alone or as a progressive group activity, then interpret the doodle through dance movement.

An Ant Farm - observe and create movement patterns based upon the observation.

SYNTHESIZE LIFE EXPERIENCES INTO DANCE*

Avoid pantomime and mime wherever possible, the ability to abstract ideas will improve with maturity and experience.

*Dance is life!

Elementary

visit a factory and then dance the mechanical processes
dance various appliances in the home
compose a dance which might be an advertisement for a product by abstracting the characteristics of the product, such as bubble gum - dance the chewiness, the stickiness, the blowing and popping of a bubble
dance a cough, hiccup, burp, sneeze
explore body rhythms such as breathing and heart beat in movement
. . . see additional sources in appendix

Secondary

similar to elementary but on a more complex level
also . . . dance emotions - joy, mourning, anger, rebellion, peace and others in the theatre forms
abstract sports movement into dance movement

INTEGRATE DANCE INTO THE OTHER ARTS, SCIENCES AND HUMANITIES - ELEMENTARY

The following activities for integrating dance with the school curriculum have been successfully used for several years by elementary classroom, music and physical education teachers. Their willingness to share them in this work is much appreciated. These suggestions can easily be adapted by the teacher to meet the needs of the handicapped, elementary or secondary school child.

Art and Dance Learning Experiences

1. The class may be divided into small dance groups and after all have had a turn to perform, the students can make action figures from pipe cleaners which depict the forms of the dances performed.

2. Student-made posters, decorations and costumes can add much color to a dance program.

3. After viewing colors, statues, pictures or films, students may be motivated to dance to express the moods or feelings presented to them.

4. Students may express a particular picture through dance and show or demonstrate the similarities between the two, such as both expressing individualism or abstractness.

5. Upon completion of original art works, students improvises a dance to express the work just finished.

6. Students may concentrate on one element of art in a painting they are viewing, such as prespective or shading, and working in small groups plan and perfect a dance sequence.

7. Younger students after finishing finger paintings should be encouraged to move to music to express their paintings to the class.

8. After observing their classmates "sculpturing" themselves around boxes, chairs or other similar props, the class may create their favorite "sculpture" in wire. (Colorful telephone wire may be used.)

9. Primary students may enjoy "painting" pictures as they dance to music (in bare feet dipped in tempera paints) on large mural-size paper spread on the floor. Young students are proud of their mural.

10. Upon returning to the classroom from a professional dance program or an art museum, students should be encouraged to express their emotions or favorite part of the trip through creative dance.

Health/Science and Dance Learning Experiences

1. Following a class discussion on the body parts and the actions or positions they can assume, each student could create a pipe cleaner person representing the body position each had assumed earlier.

2. Extended Activities: Students may combine their figures to create various shapes. Only one particular aspect of dance may be represented by the figures, such as balance or rhythmic movement.

3. After completing a study of insects, students may illustrate their knowledge by creating dances expressing crawling, leaping, jumping, inching, or wiggling. A group of students may be encouraged to create a dance depicting the complete metamorphosis of the butterfly.

4. The value of dance as a healthful exercise contributing to good mental and physical health should be emphasized to students. They should realize the value of learning skills at an early age so they will be able to use those skills in recreational activities later in life.

5. Simple experiments to show immediate effects of dancing on the body could be developed. For instance, pulse rates before and after dance could be measured; air exhaled at rest and after dancing could be collected in plastic bags and breathing rate before and after exercise could be measured. Reasons for the body adaptations should be discussed.

6. Science units on sounds or hearing various recorded sounds. Students may express their feelings through creative dance.

7. In a study of the solar system the positions of the planets, sun, and moons may be danced out demonstrating the difference between rotation and revolution.

8. Extended Activity: Movement exploration to show the orbits of the planets. Move according to the atmospheres: How would you feel on Mars? How could you move?

9. Upon returning to the classroom from a Nature Walk the students' movements could show textures of grass, wood or bark, and trees or flowers in the wind.

10. During a study of Machines individual students could be levers, pulleys or planes. Students could combine their movement to demonstrate the parts of a machine and how it works.

Language Arts and Dance Learning Experiences

1. To add some interest to Spelling, words that are going to be used in a coming dance lesson could be added to the weekly list.

2. Extended Activity: A Spelling Bee using only the terms and words found in dance could be held.

3. Terminology used in dance can make an interesting study of word origins.

4. Students can write plays, read books or articles about famous dancers.

5. Students could be assigned to write the script to be used by the narrator when a dance program or demonstration is to be given. Basics of public speaking, using and setting up the public address systems could also be covered.

6. With vocabulary study: as each word is vocalized, discover how many sounds, syllables or beats it has. The student vocalizing is encouraged to move with each syllable.

7. Students may be prompted to move rhythmically by expressing their feeling about the meaning of a word, a poem or story.

8. Creative writing: Students should be encouraged to make up their own stories to move or dance to. A list of movement words may be given by the teacher to get some students started. (See examples of Imaginary Sources for Movement in appendix.)

9. Field Trips to dance performances provide opportunities for students to write creative reviews of the program.

10. During a review of punctuation marks students could act out the various marks under study.

11. Kindergarten and first grade students can "draw" the letters in space with the whole body.

12. During a poetry unit students dance to Haikus or Limericks they have written.

13. Extended Activity: Students work in small groups to compose a dance to a particular piece of poetry the class is studying. Then after each group has had a chance to perform before the class, selected groups put compositions into a sequence.

14. Parts of speech: A student is assigned to each part of the sentence. He/she dances out the word and its function. This dance also can be used to teach word placement.

Math and Dance Learning Experiences

1. A favorite activity of students in grades K and 1 is the Pretend Chalkboard. Students stand with the pretend chalkboard extending from floor to ceiling in front of each of them. They write numbers on the "board" to music. Use verbal clues such as "1. -- start at the top and go straight down." Students repeat the number several times, taking the imaginary chalk out of their heads, knees, and elbows.

2. Extended Activity: Students become numbers on paper to music and dance out what they have written. To further coordinate math and dance with the language arts, the teacher could read the book Number Men to the class.

3. Students move in the shapes of the numbers, geometric shapes or other concepts. The body movement maybe enlarged by using streamers or other props.

4. Sets: Students dance within separate sets and combine them.

5. Steal the Bacon game: using addition, subtraction, multiplication, division or fractions. Using whole body movements to show shape of numbers or the whole operation.

6. Division: large mass divided into two groups into 4 masses. Number each student and assign a movement to each number. The teacher writes the math problem on the chalkboard and each student involved must act out his dance movement. (Example: 8 - 6 = 2.)

7. Learning to count beats or rhythms: Students move to music in 2/4, 3/4 or 4/4 time.

8. Studying geometric shapes as related to square dancing, round dance, waltz, minuet, or through creative movement.

Music and Dance Learning Experiences

1. The characteristics of music and rhythm can be studied and then through creative dance the students may interpret their learning.

2. Simple to complex dance routines created to a selected piece of music can be developed by the students and performed. This activity may be extended by the teacher to a performance, costumes and all, for the parents.

3. Teaching rhythmic patterns:
   - students can beat pattern on the floor
   - clap the pattern
   - say it in longs and shorts
   - move individual parts of the body to the pattern
   - move two or more parts of the body
   - step in place to it
   - step in place and say it
   - develop or invent countless other variations

4. Music performed by the students when taped or recorded can be played over and over while they devise and perfect a dance to it. If divided into small groups various patterns can be developed and later arranged into a dance sequence . . . their own dance.

5. Using a simple prop students can be motivated to create rhythmic movement or dance. (balls, cloth or paper streamers as props). The students' improvisations to music can be shared and some of the movements put into a dance sequence and taught to the whole class. Sequences with a streamer used as a prop have been successfully performed to "Haunted House" from Hap Palmer's album, MOVIN.

6. Students dance to note values such as quarter, eighth, and indicate relative length through movement.

7. Students for music appreciation listen to a particular record and then dance to the moods or feelings presented to them during the listening period. Some students may be encouraged to combine their improvisations into a dance sequence.

8. After moving freely to a given piece of music students can verbalize how they felt as they moved to certain passages.

9. Wheel: The students form a wheel of 4 concentric circles, each one inside the other, with space between. The smallest inner circle takes whole notes, the next outer circle half notes, the next quarter notes, and the outside eighths. Circles all move at once in same or opposite directions. The whole note group may take a high nonlocomotor movement as rocking with hands joined and overhead. Students change to different circles to have chance to move to fast and slow notes. NOTE: Should always be fewer children in the inner circle.

10. TRAFFIC COP: While a student plays a drum accompaniment or a record plays, the student leader directs the class with his/her hands, using different signals for moving forward, backward, stepping high on tiptoes or low with knees half bent. Object of this activity is to follow direction signals accurately and to maintain pulse beats. Students should be encouraged to be creative leaders.

Social Studies and Dance Learning Experiences

1. Learning dances of other countries can often lead to a better understanding of cultural factors such as dress, folklore, mores and history.

2. Parents or natives of other countries could visit the classroom to explain and perform some dances. They are most eager to share their knowledge by teaching interested students.

3. A favorite culminating activity upon the completion of study of a foreign country or regional study of the United States could be a dance program presented to the parents. If space permits, invite the parents for a special lunch or desserts served by the students.

4. Seasonal Themes: The study of the origin of holidays, and seasonal themes can be developed into creative dances.

5. Items in the daily news could inspire students to create their own dances.

6. Start a Dance Club for interested students. Involve parents. They like to get involved in their children's activities as long as they feel useful.

7. Students should be encouraged to consider DANCE as a possible CAREER. Teachers should have available materials on dance included in their careers units. (See appendix).

8. FIELD TRIPS: Students should be encouraged to create their own interpretive dances of what they saw at a given performance or other field trip activity.

9. Upon completion of an Indian study some of the simpler dances could be learned and performed.

10. The capitals of states or countries, their products, or other characteristics could be learned by the rhythm of the words.

INTEGRATE DANCE INTO THE OTHER ARTS, SCIENCES AND HUMANITIES - SECONDARY

Roots - chart the roots of your community, study the ethnic origins and develop a project which incorporates their dance forms. This same concept can be applied to any culture.

English - abstract the essence of a play or short story or poem in dance. It is important not to use pantomime which is more related to drama than dance. It has been said that if a dance can be given a clear verbal description, it should not have been danced, but should have taken some other theatrical form.

Choral Music - dance the basic feelings as the group sings to intensify the rhythm and dynamic qualities of the music.

Art - improvise the design, texture, rhythms or feelings of a painting, drawing, sculpture, weaving; develop a dance sequence based upon one element of art such as prespective or shading.

Science - explore the various physical laws through movement; develop an awareness of the articulation of various body parts in the study of anatomy; apply physiological principles to dance movement (e.g., the golgi tendon reflex, reciprocal innervation); learn terminology by combining relative terms in a pattern which can be chanted, then add descriptive movement to accompany the pattern.

Social Studies - folk dances may be incorporated into a study of cultural factors; students may learn folk dances or parents or natives of other countries may visit classroom and perform.

Business Management - explore interpersonal relationships through movement, Laban's Effort theory is particularly applicable (refer to Lamb, Warren and D. Turner, MANAGEMENT BEHAVIOR, London: McDonald Evans, Publishers).

Psychology - explore emotions and social group relationships.

Resources

Photo: Lenore Garwood, Courtesy of the Ballet Folk School, Moscow

IDAHO DANCE GROUPS AVAILABLE FOR SCHOOL PROGRAMS

Ballet Folk of Moscow
Ridenbaugh Hall
University of Idaho
Moscow, Idaho 83843

University of Idaho
Center for Dance
c/o Diane Walker
University of Idaho
Moscow, Idaho 83843

Oinkari Basque Dancers
P. O. Box 1675
Boise, Idaho 83701

Balet Alma de Aztlan
Dionicio Benavides or Roman Reyna
c/o Idaho Migrant Council
715 So. Capitol Blvd., Suite 405
Boise, Idaho 83706

El Balet Folklorico de Pocatello
c/o Henry Gonzales
4530 So. 5th D8
Pocatello, Idaho 83201

Boise Civic Ballet
4304 Hill Road
Boise, Idaho

Other Suggested Programs Available in Some Areas

Square Dance Groups

Dance Studios - Most dance studios put on dance demonstrations

Chinese Dance Groups

Indian Dance Groups (Boy Scout Groups in some areas)

Scottish Dance Group

Each town should make a list of the different organizations available.

BOOKS, RECORDS AND FILMS

GENERAL REFERENCE

BOOKS

Andrews, Gladys (ed.). CHILDREN"S DANCE. Washington, D.C.: AAHPER Publications, 1973.

A good resource book. Pp. 49-56 offer useful tips in teaching dance to boys and encourages men to teach dance.

Clark, Carol E. RHYTHMIC ACTIVITIES FOR THE CLASSROOM. Dansville, N.J.: Instructor Publications, Inc., 1969.

A useful guide for teachers to use as they feel appropriate for their children and in their own teaching style.

Dauer, Victor P. DYNAMIC PHYSICAL EDUCATION FOR ELEMENTARY SCHOOL CHILDREN. Minneapolis, Minn.: Burgess Publ. Co., 1975.

Written for K-6. Chapter 22 especially helpful for the teacher with activities for stunts and body movement.

Daughtrey, _____. EFFECTIVE TEACHING IN PHYSICAL EDUCATION FOR SECONDARY SCHOOLS. 1973.

Discusses several curriculum outlines, including dance. See especially chapters 6 & 7.

Dimondstein, Geraldine. CHILDREN DANCE IN THE CLASSROOM. N.Y.: MacMillan, Pub. Co., 1971.

For the teacher concerned about limited space, here's the answers.

Harris, Jane A., and others. DANCE AWHILE. Minneapolis, Minn.: Burgess Pub. Co., 1968.

An excellent school reference book with hundreds of dances simply written, but complete.

Humphrey, Doris. THE ART OF MAKING DANCES. N.Y.: Holt, Rinehart & Winston, 1959.

A unique book written by an outstanding dancer, teacher, and choreographer of dance.

Martin, John. JOHN MARTIN"S BOOK OF THE DANCE. Brooklyn: Dance Horizons, Inc., 1963.

A history of dance relating contributions of many dancers and dance periods to dance today.

Murray, Ruth Lovell. DANCE IN ELEMENTARY EDUCATION. N.Y.: Harper and Row, 1975.

Especially useful for the beginning teacher of dance are pages 389-401 which list the performance standards for the dance skills expected in grades 1-6.

Bruce, Violet R. DANCE AND DANCE DRAMA IN EDUCATION. N.Y.: Pergamon Press, 1965.

Presents dance and dance drama as art forms which can be taught in the schools.

RECORDS - GENERAL

CHILDREN"S CORNER SUITE. Debussy. Columbia, Mono and Stereo #MS-6567.

Presents a piano suite of six pieces with varied rhythmic and melodic qualities suitable for exploration, improvisation, and further development.

FOUR SWINGIN SEASONS. Capitol International. Stereo #SP-10547.

Sudden shifts in tempo, rhythm, and melody by the Gunter Norris Trio while borrowing from blues, pop, rock, folk, and bossa nova.

LISTEN AND MOVE SERIES. McConald & Evans, Ltd., John St., London, W.C.1. Four records (Green Label).

Features simple to complex progressions of percussion rhythms and piano pieces for movement exploration and dance activities.

MUSIC FOR RHYTHMS AND DANCE. Vol. #4. Freda Miller Records for Dance, 131 Bayview Ave., Northport, N.Y. 11768.

Compositions for basic and dramatic movement.

SPACE SONGS. Motivation Records, Div. of Argosy Music Corp. #MR-0312.

One of a series of singing science records used successfully in elementary schools to support the learning of basic science concepts.

ELEMENTARY RHYTHMS. 4 records in this album. Phoebe James, Box 134, Pacific Palisades, Calif.

Such titles as: "Five Little Points", "Garden Varieties", and "Animal Recordings" offer many possibilities.

DANCE-A-LONG (2 records). B.J. Walberg, Folkways Records and Service Corp., 117 W. 46th St., N.Y.

"Circus" and "Out West" records useable with younger students, while "4/4 Rhythmic Exercises" and "Fun and Frolic" offer many activities for older students.

CHILDREN"S RECORD GUILD. 27 Thompson St., N.Y.

This company offers many records suitable for dance use. Student favorites include: CREEPY, THE CRAWLEY CATERPILLAR; ME, MYSELF AND I; SKITTERY SKATTERY; THE LITTLE PUPPET; THE MERRY TOY SHOP and TRAIN TO THE ZOO.

CLASSICAL PIECES especially suitable for locomotor skills and dance ideas.

TARANTELLA by Heller, HUNTING SONG by Schumann, MARCH OF THE MARIONETTES by Gounod, PALADIN by Laurens, SONG WITHOUT WORDS by Mendelssohn, MARCH by Handel, MINUET by Bach, WALTZ by either Brahms or Schubert, and PASTORALE by Glazounov.

CHILDREN'S DANCE BOOKS

Gridley, Marion E. MARIA TALLCHIEF. Minneapolis, Minn.: Dillon Press, Inc., 1973.

The story of the years of dedication and hard work of one of the world's greatest ballerinas and American Indians.

Hawkinson, Lucy. DANCE, DANCE, AMY-CHAN. Albert Whitman, 1964.

A little girl learns how to dance so she may participate in the Japanese O-Bon Festival.

Mayer, Mercer. THE QUEEN ALWAYS WANTED TO DANCE. Simon and Schuster, 1971.

The king, a sour and pompous aristocrat, forbids his queen and kingdom the pleasures of dancing and singing.

Price, Christine. DANCING MASKS OF AFRICA. Scribner, 1975.

Describes the masked ceremonial and ritual dances of West Africa.

Streatfield, Noel. BALLET SHOES. Random House, 1937.

Story of three children who lived in London and studied for careers on the stage. The inside story of stage life.

SPECIALIZED BOOKS

Frederick, H.D. Bud, and others. THE TEACHING RESEARCH CURRICULUM FOR MODERATELY AND SEVERELY HANDICAPPED. Springfield, Illinois: Charles Thomas Publishers, 1977.

Should prove very useful for the classroom teacher with handicapped children. With mandatory mainstreaming, this book should be included in every school.

Gordon, Ira and others. CHILD LEARNING THROUGH CHILD PLAY. N.Y.: St. Martin's Press, 1972.

Although written for the teacher who works with 2 and 3 year olds the units on Word Play, Creative Activities, and Physical Coordination should help older students.

Karnes, Merle. LEARNING LANGUAGE AT HOME. Reston, Virginia: Council for Exceptional Children, 1977.

The section on Motor Skills presented in this Lab provides 37 activity cards on moving to rhythm, covering gross and fine motor skills.

Spencer, Jane A. GAMES AND ACTIVITIES FOR EARLY CHILDHOOD. Fearon Pub., 1976.

Over 150 activities coordinating music and dance.

FILMS - GENERAL

BEING ME. 1969. 13 min., sd., b/w. Sale $75, rental $5 (EMC).

Nine girls, aged 8 to 13 follow their own body rhythms in a series of explorations which involve the physical, mental, and emotional self.

CHILD OF DANCE. 1970. 9 min., sd., color. Sale $140, rental $15 (FI).

This film can be used to motivate students and for teacher education classes and general adult purposes.

CHILDREN DANCE. 1970. 14 min., sd., b/w. Sale $85, rental $8 (EMC).

K-3 children explore time, force, space, and imagery concepts presented by classroom teachers who explored the same basic concepts at their own level of experience.

DANCERS IN SCHOOL. 1972. 28 min., sd., color. Sale $250, rental (mail cost). Pennebaker, Inc., 56 W. 45th St., New York, N.Y. 10036.

It projects a vivid impression of the liveliness and interplay between artists and students when dance is brought into the schools.

LOOKING FOR ME. 1971, 29 min., sd., b/w. Sale $175, rental $12.50 (EMC).

This film illustrates simple, clear examples of the importance of movement awareness and explorations with normal and artistic students.

MOVING/MAKING/ME. 1972. 16mm, 28 min., sd., b/w. Sale $225, rental $14. Realist Photographers and Filmmakers (Att: Wm. Jungels), 96 North Park, Buffalo, N.Y. 14216.

Working with a public school special education program for 13 primary, educable, mentally-retarded children, art and dance teachers show how concepts in movement and art can be interrelated.

ART AND MOTION. 17 min., sd., color. Sale $167.50 (EBEC), rental $8 (EMC).

It has been used effectively with students in upper elementary grades for exploring the movements found in nature, such as clouds, birds, and melting snow.

IMAGES FROM NATURE. 1962. 7 min., sd., color. Rental $3.60 (IND).

Nature scenes are interspersed with abstractions inspired by seasonal changes.

LITTLE BLUE AND LITTLE YELLOW. 1962. 11 min., sd., color. Sale $125, rental $10 (CMH).

Film version of award winning book. Used primarily to teach the concept of primary colors.

SNOWY DAY. 1964. 6 min., sd., color. Sale $90, rental $5. Weston Woods Studio, Weston, Conn. 06880.

Based on Ezra Keat's book SNOWY DAY this film captures a boy's delight in observing the silence and wonder of a city snowfall.

BOOKS

Terry, Walter. THE DANCE IN AMERICA, revised edition. New York: Harper Colophon, 1971.

A broad coverage written in a fluid informal style. Specific chapters on Black Dance and the Regional Ballet Movement, photos included but reproduction poor.

Ellfeldt, Lois. DANCE - FROM MAGIC TO ART. Dubuque: Wm. C. Brown, 1976.

A readable book which approaches dance history from a more philosophic viewpoint, comparing todays dance forms with dance from early civilizations. Contains a good chapter on selected readings with annotations and an excellent collection of quotes.

Emery, Lynne. BLACK DANCE IN THE UNITED STATES FROM 1619 to 1970. Palo Alto: National Press Books, 1972.

A well-researched and documented book dealing in fascinating detail with the development of Black Dance from the African slaves to contemporary black concert dance. Comprehensive and very readable.

McDonagh, Don. THE RISE AND FALL AND RISE OF MODERN DANCE. New York: Outerbridge & Dienstfrey, distributed by E.P. Dutton, 1970.

After a brief overview of early modern dance, the book gives a panoramic view of the aims and achievements of the avant-garde choreographers of the 60's through a series of individual profiles. Contains chronologies.

Horst, Louis. PRE-CLASSIC DANCE FORMS. New York: Kamin Dance Publishers, 1960.

A history of the pre-classic court dances primarily intended for students and teachers. Contains some music and specific descriptions of dance, also mentions modern dancers who have choreographed in these forms.

Arbeau, Thoinot. ORCHESOGRAPHY. New York: Dover Publications, 1967.

Originally published in 1589. A valuable source on sixteenth-century dances, dance music and social mores. Dances are described in the original form and also presented in Labanotation at the end of the book.

Mazo, Joseph. PRIME MOVERS, THE MAKERS OF MODERN DANCE IN AMERICA. New York: Wm. Morrow and Company, 1977.

Concentrates on a few figures who were of major importance to the development of modern dance, deals more with the early pioneers. Contains photographs not appearing in other histories.

McDonagh, Don. THE COMPLETE GUIDE TO MODERN DANCE. Garden City: Doubleday & Company, 1976.

A comprehenxive examination of the development of modern dance. Contains an excellent diagram of the lineage of choreographers on inside covers. Also includes descriptions of a choreographers' most prominent works and a chronology.

Cohen, Selma Jeanne, ed. DANCE AS A THEATRE ART - SOURCE READINGS IN DANCE HISTORY FROM 1581 TO THE PRESENT. New York: Dodd, Mead & Company, 1974.

An anthology of readings. Excellent intorductions provide continuity as well as historical background for the various periods.

Terry, Walter. BALLET GUIDE. New York: Popular Library, 1977.

Background, listings, credits and descriptions of more than five hundred of the world's major ballets. Introduction contains a brief history of the ballet plus a chapter "On Looking at the Ballet", also contains a brief glossary of terms.

Kraus, Richard. HISTORY OF THE DANCE. Englweood Cliffs, N.J.: Prentice-Hall, Inc., 1969.

Traces the development of dance and its relation to music and other art forms throughout history, covers a wide variety of styles and periods, stresses contemporary dance.

Anderson, Jack. DANCE. New York: Newsweek Books, 1974.

FILMS

This list of films only scratches the surface. See also Films: Modern.

APPLACHIAN SPRING, 1958, 31 min., b/w, sd., available from A-V Center, Indiana University.

Able filming of Martha Graham's 1944 choreography, a classic example of "Americana".

GREAT PERFORMANCE IN DANCE - A Time to Dance Series, 1960, 29 min., b/w, sd., A-V Denter, Indiana University.

A discussion with Walter Terry on performance styles and role interpretation. Contains some rare film clips of Anna Pavlova, Irene and Vernon Castle and Argentinita.

MODERN BALLET - A Time to Dance Series, 1960, 29 min., b/w, sd., A-V Center, Indiana University.

A discussion with Anthony Tudor about psychological insights in dance. Hugh Laing and Nora Kaye demonstrate sequences from several of his ballets. Film reveals on aspect of American Ballet Theatre choreographic style in late 50's.

A TIME TO DANCE - A Time to Dance Series, 1960, 20 min., b/w, sd., A-V Center, Indiana University.

This is the first film of the series. The three major dance forms, - ethnic, ballet and modern, are discussed and illustrated.

ANNA SOKOLOW'S ROOMS - U.S.A. Dance Series, 1966, 30 min., b/w, sd., Idaho State Library, A-V Center, Indiana University.

Choreographed in 1955, dance studies the loneliness and isolation of the jazz age, uses modern movements with a jazz musical score, a powerful piece.

ECHOES OF JAZZ - U.S.A. Dance Series, 1965, 30 min., b/w, sd., A-V Center, Inidana University.

Three especially-commissioned dances trace the development of jazz dance by presenting illustrations of tap dance, theatrical style jazz, couple dances with the "big band" sound and today's (1965) jazz dance.

FOUR PIONEERS - U.S.A. Dance Series, 1965, 30 min., b/w, sd., A-V Center, Indiana University.

First half of film is a documentary on dance in the 1930's, particularly the "Bennington Days", focuses on Martha Graham, Hanya Holm, Doris Humphrey and Charles Weidman. The second half of the film contains the complete performance of Doris Humphrey's "Passacaglia" restages in 1965 for the film.

NEW YORK CITY BALLET - U.S.A. Dance Series, 1965, 30 min., b/w, sd., A-V Center, Indiana University.

Members of the New York City Ballet perform excerpts from dances choreographed by George Balanchine who discusses his philosophy briefly. A clear example of the choreographic style of the company.

ROBERT JOFFREY BALLET - U.S.A. Dance Series, 1965, 30 min., b/w, sd., A-V Center, Indiana University.

A documentary on the company including excerpts from several pieces. The film shows the wide range of styles and themes possible in contemporary ballet.

RUTH ST. DENIS AND TED SHAWN. 1958, 30 min., b/w, sd., A-V Center, Southern Illinois or Minnesota University.

An excellent film on Shawn and St. Denis, includes interviews and performance.

BALLET OF THE TWENTIETH CENTURY - AMERICAN DEBUT. 1971, 20 min., color, sd., Free from Films and Broadcasting, International Telephone and Telegraph, 320 Park Ave., New York, N.Y. 10022.

Film of the first performance in U.S. of Maurice Bejart's Company, includes excerpts from three works.

BALLET WITH EDWARD VILLELA, 1970, 27 min., color, sd., A-V Center, University of Idaho.

Villela, with members of the New York City Ballet, discusses and demonstrates what he feels ballet is all about. Includes excerpts from three different styles of ballets, attractively photographed.

NIGHT JOURNEY, 1961, 20 min., b/w, sd., A-V Center, Florida State University.

Film of Martha Graham's 1947 choreography of the Oedipus legend, a fine esample of her work with Greek literature.

PAUL TAYLOR AND COMPANY: AN ARTIST AND HIS WORK. 1968, 38 min., color, sd., Idaho State Library.

An attractive documentary on Taylor and his company using Cinema Verite technique. Brief excerpts illustrate the various aspects of Taylor's work.

TOTEM, 1963, 16 min., color, sd., Idaho State Library.

An example of Alwin Nikolais' concept of movement and total theatre.

BOOKS

Andrews, Gladys (ed). CHILDREN'S DANCE. Washington, D.C.: AAHPER Publications, 1973.

An excellent resource book filled with many creative movement activities.

Andrews, Gladys. CREATIVE RHYTHMIC MOVEMENT FOR CHILDREN. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1971.

Used with the above book, it would greatly aide the beginning teacher in setting up a dance curriculum.

Boorman, Joyce. CREATIVE DANCE IN THE FIRST THREE GRADES. New York: David McKay, 1969.

Provides practical help on development of movement concepts.

CREATIVE DANCE IN GRADES FOUR TO SIX. Ontario: Longman Canada Limited, 1971.

Provides lesson plans and information on how creative dance can be taught.

Carroll, Jean and Lofthouse, Peter. CREATIVE DANCE FOR BOYS. London: McDonald & Evans, 1969.

Contains a specific structuring of material for men teachers toward movement experiences relevant to boys, 10 to 16, although much of the material can be used in mixed class situations.

Diamondstein, Geraldine. CHILDREN DANCE IN THE CLASSROOM. New York: MacMillan, 1971.

Presents a discussion of dance as a creative expression.

Mettler, Barbara. MATERIALS OF DANCE AS A CREATIVE ART ACTIVITY. Tucson, Arizona: Mettler Studios, 1970.

Contains unique ideas of movement and sound, movement and shape, and movement as a creative art experience. Can be used as a "jumping off" place for children and adults.

Russell, Joan. CREATIVE DANCE IN THE PRIMARY SCHOOL. N.Y.: Frederick A. Praeger, Publishers, 1968.

An approach to creative dance based on movement education principles. Chapter 4 is a useful tool to aid the teacher in constructing original lesson plans in dance.

Winters, Shirley J. CREATIVE RHYTHMIC MOVEMENT FOR CHILDREN OF ELEMENTARY SCHOOL AGE. Dubuque, Iowa: Wm. C. Brown Co., Pub., 1975.

Chapters 4 and 5 present lesson plans and additional ideas for integrating dance with the school curriculum.

RECORDS

BELA BARTOK. Philips. #SAL 6500-013.

Derived mainly from folk dances, many of these short selections are ideal for exploration and improvisation.

CARNIVAL OF THE ANIMALS. Saint-Saens. Columbia. Stereo #MS-6368.

Can be used by children to explore the movement characteristics of such animals as lions, chickens, donkeys, turtles, and elephants.

CHILDREN'S CORNER SUITE. Debussy. Columbia. Mono and Stereo #MS-6567.

Presents a piano suite of six pieces with varied rhythmic and melodic qualities suitable for exploration, improvisation, and further development.

ELECTRONIC MUSIC. Philips. Stereo #PHS 600-047, Mono #PHM 200-047.

Can be used to motivate original movements based on problems in special elements, shapes of movement, and imaginative studies.

ELECTRONIC RECORD FOR CHILDREN, THE. Dimension 5 Records, Box 185, Kingsbridge Station, Bronx, N.Y. 10463. Stereo #E-141.

Presents selections of electronic music in a variety of musical and rhythmic forms. Imaginative ideas such as in "Upside Down" and "Spiders" can be used to develop self-awareness.

FIDDLE FADDLE. RCA. Stereo #LSC-2638.

Selections such as the Syncopated Clock and Plink, Plank, Pluck provide humorous popular arrangements for improvisation.

IN SOUNDS FROM WAY OUT. Perry-Kingsley. Vanguard Records. #VRS-9222.

Short selections present electronic pop music which lends itself to humorous improvisations, changing body shapes, and isolated movement of body parts.

LISTEN AND MOVE SERIES. McDonald & Evans, Ltd., 8 John St., London, W.C.1. Four records (Green label).

Features simple to complex progressions of percussion rhythms and piano pieces for movement exploration and dance activities.

LOTUS PALACE, The Alan Lorber, MGM Records Div., #V6-8711.

Features a sitar orchestration of popular songs. Interesting sound, conducive to slow angular movement. Dance-drama possibilities.

MOOG-THE ELECTRIC ECLECTICS OF DICK HYMAN. Command Records. Stereo #938-S.

The unusual tonal and rhythmic effects which can be produced by the moog synthesizer make these selections a fascinating and usually humorous listening and moving experience for children.

FILMS

MOVEMENT IN TIME AND SPACE. 30 min., sd., b/w, sale from Peter M. Rodeck and Co., 230 Park Ave., N.Y. 10017. Rental $14 (EMC).

Boys and girls in an elementary school explore movement problems based on time and space.

MOVEMENT SPEAKS. 1961. 16 min., sd., b/w, sale from County Council of West Riding, Yorkshire, England. Rental $4 from Wayne State University, Systems Distribution and Utilization Department, V5440 Cass Avenue, Detroit, Michigan 48202.

Eleven and twelve-year old boys from a mining community in Yorkshire, England are encouraged to explore the expressive aspects of movement through improvisations of dramatic themes and qualities of movement.

ART AND MOTION. 17 min., sd., color, sale $167.50 (EBEC), rental $8 (EMC).

It has been used effectively with children in upper elementary grades for exploring the movements found in nature, such as clouds, birds, and melting snow.

FANTASY OF FEET. 1970. 8 min., sd., color, sale $120 (EBEC).

It is one of four short films from MAGIC MOMENTS, LET'S SEE (UNIT III) to develop children's awareness of self and the world.

DANCE WITH JOY. 1971. 13 min., sd., color, sale $155, rental $17.50. Documentary Films, 3217 Trout Gulch Road, Aptos, Calif. 95003.

Two-and-a-half to four-year-old children respond to the inner stimuli of music and rhythm in an experimental early childhood education program.

HAILSTONES AND HALIBUT BONES. (Parts I and II). 1964-1967. 6 and 8 min., sd., color, sale $90, each part. Sterling Educational Films, Inc., 241 E. 34th St., N.Y. 10016.

Selected poems from Mary O'Neil's book are read while colors such as gold, blue, red and green visualize the author's "ways of feeling."

BEING ME. 1969. 13 min., sd., b/w, sale $75, rental $5 (EMC).

Each girl, aged 8 to 13, follows her own body rhythm in a series of explorations which involve the physical, mental and emotional self.

CHRISTMAS CRACKER. 9 min., sd., color, sale $110, rental $6 (CMH).

This animated film can be used effectively to motivate creative movement responses.

IMAGES FROM NATURE. 1962. 7 min., sd., color, rental $3.60 (IND).

Nature scenes are interspresed with abstractions inspired by seasonal changes. Animations are created with flowers, colored lights, pressed glass, dry ice.

BOOKS

Durlacher, Ed. TEACHER'S MANUAL #L FOR NURSERY, KINDERGARTEN, 1ST, 2ND AND 3RD GRADES. Freeport, N.Y.: Square Dance Associates, 1958.

Includes play party games, singing games, folk dances, and marches.

TEACHER'S MANUAL # 2 FOR INTERMEDIATE ELEMENTARY GRADES 4, 5 AND 6. Freeport, N.Y.: Square Dance Associates, 1958.

Inlcudes singing games, folk dances, square dances, waltz quadrilles, couple dances, and mixers.

Gilbert, Celia. INTERNATIONAL FOLK DANCE AT A GLANCE. Minneapolis: Burgess Pub. Co., 1969.

Provides basic step and formation information and teaching suggestions. Of special value to those learning or teaching folk dance.

Harris, Jane A., and others. DANCE AWHILE. Minneapolis: Burgess Pub. Co., 1968.

An excellent reference book with hundreds of square, round, folk, and social dances simply written, but complete. Great glossary of terms.

Hoffman, Charles. AMERICAN INDIANS SING. N.Y.: John Day, 1967.

Well-written descriptions of American Indian songs, music, and dances. Comes with a record, American Indians Sing.

ICHPER BOOK OF WORLDWIDE GAMES AND DANCES. Washington, D.C.: AAHPER, 1967.

An anthology of 68 favorite children's games and 39 dances from 58 countries for students in grades 1-6. Includes diagrams and music.

Kraus, Richard. FOLK DANCING: A GUIDE FOR SCHOOLS, COLLEGES, AND RECREATION GROUPS. N.Y.: MacMillan Co., 1962.

The dances are classified by nationality, formation, grade level and steps used.

Lidster, Miriam and Tamburini, Dorothy. FOLK DANCE PROGRESSIONS. Belmont, California: Wadsworth, 1965.

A source book of international folk dances designed for teachers. Primarily for upper grades and beyond.

Powers, Wm. K. HERE IS YOUR HOBBY: INDIAN DANCING AND COSTUMES. N.Y.: G.P. Putnam's Sons, 1966.

Easy to read material on Indian dances with illustrations and directions for executing basic and advanced Indian steps.

Squires, John L. and McLean, Robert E. AMERICAN INDIAN DANCES. N.Y.: Ronald Press, 1963.

A collection of Indian Dances.

RECORDS

AFRICAN HERITAGE DANCES. #AR-36. Educational Activities, Inc., P.O. Box 392, Freeport, N.Y. 11520.

Presents music and instructions for some of the easier African steps and dances.

AUTHENTIC AFRO-RHYTHMS, EARLY ELEMENTARY THROUGH COLLEGE. #9070. Educational Activities, Inc., P.O. Box 392, Freeport, N.Y. 11520.

Features 16 rhythms from Africa, Cuba, Haiti, Brazil, Trinidad, and Puerto Rico. Teacher's Manual available.

AUTHENTIC INDIAN DANCES AND FOLKLORE. #9070. Educational Activities Inc., P.O. Box 392, Freeport, N.Y. 11520.

A Chippewa chief narrates the history and meaning of the Corn Dance, Rain Dance, and Canoe Dance. Chants and manual included.

DANCES OF THE WORLD"S PEOPLES. Two records. #6501-4. Educational Activities, Inc., P.O. Box 392. Freeport, N.Y. 11520.

Authentic folk dance music from the Balkans, Europe, Near and Far East, Caribbean, and South America. Directions included.

DANCE WITHOUT PARTNERS. Two records. #AR-32-33. Educational Activities, Inc., P.O. Box 392, Freeport, N.Y. 11520.

Group dances based on folk forms, some with instructions, some with music cues, and others with instrumental music only. Suitable for upper grades.

SOUNDS, RHYTHM, RHYME AND MIME FOR CHILDREN. #FC-14504. Folkways/Scholastic Records, 907 Sylvian Ave., Englewood Cliffs, N.J. 07632.

Instruments and rhythms relating to African cultures are associated with sounds, sights, and rhythms of city life.

LITTLE FOLK SINGERS. Happy Day Toys, Ralph Branson, Owner/Manager, 2118 Overland St., Boise, Idaho 83705.

This is Volume III of Sound Imprint series. Contains a book and a 60 minute tape cassette of new and old songs children like to sing.

THE WORLD OF FOLK DANCES SERIES. R.C.A. (Michael Herman recordings), Decker's Records, East 3936 17th St., Spokane, Washington 99203.

FOLK DANCE SERIES, (Dick Kraus). F.D. 1 Folk Dance Funfest, F.D.2 Dancing Round the World, F.D.3 Folk Dance Festival, F.D. 4 Dances of Many Lands. Educational Dance Recordings, Inc., Box 6062, Bridgeport, Conn.

NORTH AMERICAN INDIAN SONGS. Bowmar Records. John W. Gunter, Inc., 1027 S. Claremont, San Mateo, California.

Songs from various areas: Indians of Northwest, Southwest, Plains and Woodlands, Southeast and Eastern Woodlands.

FOLK DANCE RECORD COMPANIES

EDUCATIONAL DANCE RECORDINGS, INC. Box 6062, Bridgeport, Conn.

FOLK DANCE HOUSE. 108 W. 16th St., New York.

FOLK DANCER RECORD SERVICE. Box 201, Flushing, New York.

FOLKRAFT RECORDS. 10 Fenwich St., Newark, New Jersey, 07114.

FESTIVAL FOLKSHOP. 161 Turk St., San Francisco, Calif. 94102.
2769 West Pico, Los Angeles, Calif. 90006.

FOLKLORE CENTER. 4100 University way, Seattle, Wash. 98105.

GATEWAY RECORD SHOP. 10013 N.E. Wasco Ave., Portland, Oregon 97216.

CHILDRENS MUSIC CENTER. 5373 West Pico Blvd., Los Angeles, Calif. 90019.

DECKER'S RECORDS. East 3936 17th St., Spokane, Wash. 99203. Limited to RCA, Folkraft and special orders.

FILMS AND VIDEO TAPES

HOO HA. 1967. 5 min., sd., color. Rapaport Co. (Monroe), 175 W. 72nd St., N.Y. 10023.

This film is of a folk dance which is slowly fragmented into views of dancing feet and abstract colors as the music changes.

MODERN MOCCASINS OF ANCIENT FEET. 1972, 20 min., color, sound, School District 25, Pocatello, Idaho (postage & handling).

Seven authentic Bannock-Shoshone Indian Dances by members of the Bannock-Shoshone tribe. The only film ever made on the Bannock-Shoshone dances.

FOLK DANCES IN THE U.S.S.R. 9 min., sd., b/w. Lenfilm Studios; NET, Indiana University, A-V Center.

3 Russian folk dances are presented by the Soviet State Ensemble of the Folk Dance.

ETHNIC DANCE: ROUND TRIP TO TRINIDAD. 1960, 20 min., sd., b/w, NET, Indiana University, A-V Center.

A discussion about the significance of ethnic dance in the field of formal dance, includes performance of 3 West Indian dances.

BOOKS

Durlacher, Ed. TEACHER"S MANUAL #2 FOR INTERMEDIATE ELEMENTARY GRADES 4, 5 AND 6. Freeport, N.Y.: Square Dance Associates, 1958.

Includes singing games, folk dances, square dances, waltz quadrilles, couple dances, and mixers.

Harris, Jane A. and others. DANCE AWHILE. Minneapolis, Minn.: Burgess Pub., 1968.

An excellent reference book with hundreds of square, round, folk and social dances simply written.

Fox, Grace I. and Merrill, Kathleen. FOLK DANCING. N.Y.: The Ronald Press Co., 1957.

Last section of book is devloted to American Square Dances.

King, Jay. HOW TO TEACH MODERN SQUARE DANCING. P.O. Box 462, Lexington, Mass. 02173.

This book was written for callers, teachers, and dancers and is divided into lessons rather than chapters.

Kraus, Richard. FOLK AND SQUARE DANCES AND SINGING GAMES. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1966.

Written for the elementary school this book offers the words, music, and directions in one tidy little book.

FOLK DANCING. N.Y.: MacMillan Co., 1962.

Chapter 13 is devoted to dances in the Square Formation.

SQUARE DANCING OF TODAY AND HOW TO TEACH AND CALL THEM. N.Y. The Ronald Press Co., 1950.

An excellent all-around manual for square dance callers and teachers.

McIntosh, David S. SINGING GAMES AND DANCES. N.Y.: Association Press, 1957.

Has one chapter of Singing Square Dances.

Shaw, Lloyd. COWBOY DANCES: A COLLECTION OF WESTERN SQUARE DANCES. Caldwell, Idaho: The Caxton Printers, Ltd., 1941.

This book has several chapters devoted to the types of square dances. Has a good glossary.

Tolman, Beth and Page, Ralph. THE COUNTRY DANCE BOOK. N.Y.: A.S. Barnes and Co., 1937.

An interesting book on the Old-fashioned Square Dance, its History, Lore, and Variations.

RECORDS

HONOR YOUR PARTNER RECORDS. Series Two: Record Series #201-208. Educational Activities, Inc., P.O. Box 392, Freeport, N.Y. 11520.

Square dances for upper elementary grades.

SQUARE DANCE SERIES, 1-5, Dick Kraus, Educational Dance Recordings Inc., Box 6062, Bridgeport, Conn.

MODERN SQUARE DANCING, 1-3. Available with or without calls. Dick Leger, Kimbo Educational Records, Box 246, Deal, New Jersey 07723.

FORWARD SIX AND BACK. Folkraft. Decker's Records, East 3936 17th St., Spokane, Wash. 99203.

American square dance record for a square of 4 couples. One side with calls and other side just instrumental.

MARIANNE. A Folkraft record. Decker's Records, East 3936 East 17th St., Spokane, Wash. 99203.

The square with the bongo beat called by Dick Leger. Instrumental on reverse side.

TEXAS STAR. A Folkraft record. Decker's Records, East 3936 East 17th St., Spokane, Wash. 99203.

Traditional American square dance with calls while reverse side has 5 extra minutes of instrumental allowing variations.

TEN PRETTY GIRLS AND MY LITTLE GIRL. A Folkraft record. Decker's Records, East 3936 17th St., Spokane, Wash. 99203.

TAKE A PEEK. A Folkraft record. Decker's Records, East 3936 17th St., Spokane, Wash. 99203.

With calls on one side and instrumental on reverse.

COUNTY FAIR SQUARE DANCES. Album F-1 (3-10" records). Folkraft, Decker's Records, East 3936 17th St., Spokane, Wash. 99203.

With calls.

EVERYBODY SWING. Folkraft F-15 (4-10" records). Decker's Records, East 3936 17th St., Spokane, Wash. 99203.

With calls.

RECORD COMPANIES

EDUCATION RECORD SALES. 157 Chambers St., New York, 10007.

FOLKRAFT RECORD CO. 1159 Broad St., Newark, New Jersey, 10011.

GRENN, INC. Box 216, Bath, Ohio, 44210.

JUBILEE RECORDS. 8811 N. 38 Dr., Phoenix, Ariz. 85021.

MACGREGOR CO. 729 Western Ave., Los Angeles, Calif. 90064.

OLD TIME RECORDS. Box 64343, Los Angeles, Calif. 90064.

KIMBO EDUCATIONAL RECORDS. Box 246, Deal, New Jersey, 07723.

CHILDREN'S MUSIC CENTER. The Dancer's Shop, 5375 West Pico Blvd., Los Angeles, Calif. 90019.

FILMS

DANCE SQUARED. 1963. 4 min., sd., color. Sale $65, rental $6. International Film Bureau, 332 S. Michigan Ave., Chicago 60604.

Movement, color, and music (square dance) are used to explore the symmetry of the square.

FANTASY OF FEET. 1970, 8 min., sd., color. Sale $120 (EBEC).

A pair of cowboy boots perform a square dance.

SOCIAL DANCE

BOOKS

Harris, Jane, Anne Pittman, Marlys Waller. DANCE AWHILE. 5th edition. Minneapolis: Burgess Publishing Co., 1978.

Book covers square and folk dance as well as social. Chapter on social dance gives brief suggestions on teaching methods as well as fundamental steps to traditional ballroom dances and commentary on the fad dances. Descriptions of steps are clear and easy to follow.

Ellfeldt, Lois and Virgil Morton. THIS IS BALLROOM DANCE. Palo Alto: National Press Books, 1974.

Designed for a beginning social dance class, book contains chapters on history and elements of ballroom dance and descriptions of the traditional ballroom dances. Also contains a chronology of ballroom dances in the United States and a glossary of ballroom terminology.

Villacorta, Aurora. STEP BY STEP TO BALLROOM DANCING. Danville, Illinois: The Interstate Printers and Publishers, 1974.

Book is designed for a beginner in ballroom dance, and covers the traditional dances. A brief history, plus information on rhythm and styling begins each section. Each dance step is described in detail with diagrams and illustrations.

Fallon, Dennis and Sue Ann Kuchenmeister. THE ART OF BALLROOM DANCE. Minneapolis: Burgess Publishing Co., 1977.

Written for the student and teacher, the intent of the book is to progress students beyond the beginning level of ballroom dance. The basic steps are presented initially with recommended combinations. Each chapter continues with advanced steps and combinations. Sequential photographs are provided for clarification.

Kleinman, Seymour. SOCIAL DANCING FUNDAMENTALS. Columbus: Charles E. Merrill, 1968.

An introductory book covering the basic steps. The descriptions are written in Labanotation as well as using word descriptions.

RECORDS

Most popular record albums have a few bands which are easy to dance to, but many are intended for listening and the tempo is too slow or too varied to use in a dance class. There are many excellent records available which are specifically for dancing.

The following companies provide catalogs which are good resources for social dance records.

Children's Music Center
5373 West Pico Boulevard
Los Angeles, CA 90010

Hoctor Recordings
Dance Records, Inc.
Waldwick, New Jersey 07463

BOOKS

Audsley, James. THE BOOK OF BALLET. New York, N.Y.: Frederick Warne & Company Ltd., 1964.

Brinson, Peter. BALLET FOR ALL. Pomfret, CT: Newton Abbot, Davis & Charles, 1971.

Cotton, A.V. WRITINGS ON DANCE 1938-68. London WCZN: Dance Books, 1975.

DeMille, Agnes. TO A YOUNG DANCER. Boston MA: Little Brown & Co., 1962.

Francis, Godon; Robert Maillar. DICTIONARY OF MODERN BALLET. New York, N.Y.: Tudor Publishing Co., 1959.

Franks, Arthur Henry. BEGINNER'S BOOK OF DANCE & BALLET. New York, N.Y.: Sterling Publishing Co., 1958.

Freeman, Mae Blacker. FUN WITH BALLET. New York, N.Y.: Random House, 1952.

Grant, Gail. TECHNICAL MANUAL & DICTIONARY OF CLASSICAL BALLET. 2nd revd. ed. New York, N.Y.: Dover Publications, 1967.

Hammond, Sandra. BALLET BASICS. Palo Alto: National Books, 1974.

Haskell, Arnold L. BALLETOMANIA THEN & NOW. New York, N.Y.: Alfred A. Knoff, 1977.

Krokover, Rosalyn, THE NEW BORZOI BOOK OF BALLET. Alfred A. Knoff, New York, N.Y.: Alfred A. Knoff, 1956.

Kerstein, Lincoln. NIJINSKY DANCING. New York, N.Y.: Alfred A. Knoff, 1975.

Percival, John. NUREYEV, ASPECTS OF THE DANCER. New York, N.Y.: G.P. Putnam's Sons, 1975.

Siegel, Marcia B. WATCHING THE DANCE GO BY. Boston, MA: Houghton Mifflin Company, 1977.

Slavita, Chana. LET'S GO TO A BALLET. New York, N.Y.: Putnam, 1959.

Terry, Walter. ON POINTE! THE STORY OF DANCING & DANCERS ON TOE. New York, N.Y.: Dodd, Mead Co., 1962.

Terry, Walter. BACKGROUND, LISTINGS, CREDITS & DESCRIPTIONS OF MORE THAN FIVE HUNDRED OF THE WORLDS MAJOR BALLETS. New York, N.Y.: Dodd, Mead & Co., 1959.

RECORDS

THE BALLET MASTER. Davis Howard. LP 122, Orion Records, 614 Davis Street, Evanston, IL 60201.

Side one is designed for barre work, side two for center. Each band indicates meter and composer and suggested technique.

CLASSICAL BALLET. Music for class with Bill Martin-Viscount. LP 119, Orion Records, 614 Davis Street, Evanston, IL 60201.

Each band indicates composer and suggested technique, no metric indication. Bands progress from barre work through center floor.

MUSIC FOR BALLET. Ballet class directed by Ronald Colton. LP 104, Orion Records, 614 Davis Street, Evanston, IL 60201.

Contains pieces performed in sharp, clear tempos which are easily counted. Bands indicate tempo, quality and number of measures, they do not suggest techniques. A six second space is provided between exercises for explanation and a four second space between repeats.

MUSIC FOR BALLET CLASS. Directed by Meredith Baylis. HLP-4044 & HLP-4046, Hoctor Dance Records, Waldwick, NJ 07463.

Two volumes which provide music for barre and center on each. There are no tempo or metric indications. Each record is available with a spoken lesson on it, order by adding "SL" to the record number.

INVITATION TO THE DANCE. Michel Panaieff. HLP 3097 & HLP 3098, Hoctor Dance Records, Waldwick, NJ 07463.

Two volumes of classical selections. 3097 focuses on barre and center work. 3098 is designed for combination and variations and contains music for a men's combination and two variations for men.

CLASSICAL MUSIC FOR BALLET. Supervised by Igor Scwezoff. HLP 3034 and HLP 3035. Hoctor Dance Records, Waldwick, NJ 07463.

Two volumes for barre and center work. Each band suggests technique and indicates the composer and title of the selection.

FILMS

BALLET HISTORY, Ballet For All, Visual Aids Service, University of Illinois, Champaign, IL 61820.

Seven dance history films.

See also the Ballet Films included in Dance History Resource Section.

BOOKS

Lockhart, Aileene and Esther E. Pease. MODERN DANCE: BUILDING AND TEACHING LESSONS. Fifth edition. Dubuque: Wm. C. Brown, 1977.

An excellent, up-to-date text covering every aspect of teaching modern dance, it also has excellent appendices on resources and two sections for accompanists which include piano scores for particular movement combinations or technique. Contains many 6" x 9" photographs useable for display.

Sherbon, Elizabeth. ON THE COUNT OF ONE: MODERN DANCE METHODS. Second edition. Palo Alto: Mayfield Press, 1975.

A very specific book dealing with modern dance technique. Describes the exercises in terms of art, science and craft with excellent detail. Some represent Graham technique. Includes a chapter specifically on Dance for men, also lesson plans and appendices on history and resources.

Schurman, Nona and Sharon Leigh Clark. MODERN DANCE FUNDAMENTALS. New York: The MacMillan Company, 1972.

Presents basic exercises for the beginner student or teacher, arranged in anatomical order. Movements are described verbally and also through Labanotation, the first book of this nature. Many of the exercises represent Humphrey-Weidman technique. Includes a section on organizing materials for class use.

Norris, Dorothy E. Koch, and Reva P. Shiner. KEYNOTES TO MODERN DANCE. Minneapolis: Burgess Publishing Co., 1969.

Written as a practical guide for teachers, it includes material on planning and teaching lessons as well as a variety of material to present in each area. It contains combinations of dance movement rather than specific technical exercises and offers many approaches for the inexperienced as well as the experienced teacher. Contains good resource lists.

Mettler, Barbara. MATERIALS OF DANCE AS A CREATIVE ART ACTIVITY. Tucson, Arizona: Mettler Studios, 1960.

A handbook for students and teachers, the material is presented in the form of creative problems, in graded progressions. Most material is presented in the form of actual lessons accompanied by theoretical notes. Materials is very useable and adaptable.

Ellfeldt, Lois. A PRIMER FOR CHOREOGRAPHERS. Palo Alto: National Press Books, 1967.

Provides some tools for finding the process of choreography, some guidelines for the beginner, written in a very readable style, useful for beginning teachers and choreographers.

Hawkins, Alma. CREATING THROUGH DANCE. Englewood Cliffs, N.J.: Prentice-Hall, 1964.

A well-written informative book dealing with the aesthetic aspects of choreography supplemented with practical examples. Contains helpful information on designing the dance experience and evaluating the dance composition.

Hayes, Elizabeth. DANCE COMPOSITION AND PRODUCTION FOR HIGH SCHOOLS AND COLLEGES. New York: Ronald Press, 1955.

Book primarily written for teacher with background in technique but needs help in teaching composition, intended to be a stimulus to creative teaching. Clearly written with practical examples supporting the theoretical concepts. Elements of production are included, also 12 musical scores for composition. Very useable.

Humphrey, Doris. THE ART OF MAKING DANCES. New York, N.Y.: Grove Press, 1959.

Book deals very clearly with Humphrey's basic principles of choreography. The craft is broken down into its basic components, each chapter contains an assignment relating to the concept.

Horst, Louis. MODERN DANCE FORMS IN RELATION TO THE OTHER MODERN ARTS. San Francisco: Impulse Publications, 1961.

A unique book coordinating modern dance with discussion and examples of the other arts to give a concrete feeling of the various specific styles from primitivism through cerebralism. A book for more advanced choreographers.

Turner, Margery. NEW DANCE: APPROACHES TO NON-LITERAL CHOREOGRAPHY. Pittsburg: University of Pittsburg Press 1971.

The first two chapters discuss the philosophy and theories of non-literal dance and the remainder of the book contains methods and materials for implementing the concept. The problems and their objectives are clearly developed. Useful lists of resources in appendices.

RECORDS

PIANO FOR MODERN DANCE #2. Composed and performed by Quin Adamson. BE-102, Hoctor Records, Waldwick, N.J. 07463.

Music written specifically for the Fourth Edition (1973) of MODERN DANCE: BUILDING AND TEACHING LESSONS, by Lockhart and Pease. 14 bands with specific notes for "Ballet for the Modern Dancer" and 8 bands for "Modern Technique and Improvisation".

KINETIC TRANSPARENCIES. Composed and performed by Gwendolyn Watson. LP 121, Orion Records, 614 Davis Street, Evanston, IL 60201.

Beautiful music with a lot of variety. First side geared for warm-ups, second side contains five varied pieces for composition and improvisation. Music written for cello, voice, whistling and sometimes piano or bongos.

PIANO ACCOMPANIMENT FOR MODERN DANCE. Piano music composed and performed by Rosanne Soifer. Vol. #1 SLPS-101, Vol. #2 SLPS 102. Synchronized Sound 1977, Box 305, Purchase, NY 10577.

Two volumes containing a variety of meters each with an indication of metronome marking, length of introduction, time of piece and suggested movement, but no specific notes. Nice music and very useable, Volume #2 is perhaps a little more interesting than #1.

BALLET BARRE FOR MODERN DANCERS - PIANO ACCOMPANIMENT. Composed and performed by Rosanne Soifer. SLPS-103, Synchronized Sound 1977, Box 305, Purchase, NY 10577.

Bands are arranged to flow from preliminary warm-up through the barre sequence, all bands are equally suited for center work, in modern and ballet. Each piece indicates meter, metronome marking, length of introduction, time and suggested movement.

MUSIC FOR MODERN DANCE. By Cameron McCosh - supervised by Mary Anthony. Hoctor Dance Records, Inc. Waldwick, NJ 07463.

Accompaniment for axial and locomotor techniques; music has nice lyrical quality.

RHYTHMS FOR MODERN DANCE. By Cameron McCosh. Classroom Materials Inc., 93 Myrtle Drive, Great Neck, NY.

Accompaniment for axial and locomotor techniques, excellent for runs.

KEYNOTES TO MODERN DANCE. By Cola Heiden. Based upon book Keynotes to Modern Dance, by Dorothy Norris and Reva Shiner, Burgess Publishing Co., Minneapolis.

3 records:
LP #610 Fundamental and Int. Locomotor Movements, Technique - Qualities of Movement.
LP #611 Traditional Forms, Musical Forms - Pre-Classic Suite.
LP #612 Advanced development of Rhythm - Composition (2 suites: Etudes including elevation, suspension, rotation; Museum Pieces including Archaic Frieze, Mobile), Henry Moore, Educational Activities, Ind., Freeport, New York 11520.

IMPROVISATIONS FOR MODERN DANCE. By Sarah Malament. Sarah Malament, 3215 Netherland Avenue, New York, N.Y. 10063.

5 recordings - covers everything - suggested movements for many bands, good for variety of meters and rhythms.

For basic catalogs, consult:

THE DANCERS SHOP
CHILDREN'S MUSIC CENTER
5373 WEST PICO BOULEVARD
LOS ANGELES, CALIFORNIA 90019

and

HOCTOR RECORDINGS
DANCE RECORDS, INC.
WALDWICK, NEW JERSEY 07463

FILMS

A DANCER'S WORLD. 1957, 30 min., b/w, sd., A-V Center, University of Idaho.

Martha Graham discusses the life, the art and the craft of the dancer as company members dance examples. A philosophical film which also shows Graham movement vocabulary.

A CHOREOGRAPHER AT WORK. A Time to Dance Series. 1960, 20 min., b/w, sd., A-V Center, University of Idaho.

John Butler discusses and illustrates his approach to choreography. The second half of the film presents his "Three Promenades with the Lord". Choreography is now out-dated but still presents a good example and point of discussion for beginning students.

INVENTION IN DANCE. A Time to Dance Series, 1960, 29 min., b/w, sd., A-V Center, Indiana University.

A discussion with Alwin Nikolais demonstrating his approach to dance. Includes excerpts of four of his pieces. Contains some good introductory material as well as a brief discussion of modern dance history including brief clips of Ruth St. Denis and a pupil of Isadora Duncan.

THE LANGUAGE OF DANCE. A Time to Dance Series, 1960, 29 min., b/w, sd., A-V Center, Indiana University.

An interview with Jose Limon showing how a dancer extends and sustains feeling through the language of movement. His company then performs excerpts from his choreography "There is a Time." A good example of Humphrey/Weidman/Limon Technique.

CHANCE DANCE. 1977, 16 min., b/w, sd., University of California Extension Media Center.

Explores the notion of chance or randomness in modern dance, illustrates with dances how one principle of chance design is worked out in a variety of ways.

THE DANCE INSTRUMENT - A FIVE FILM SERIES. 1976, color, sd., availablilty for rental unknown at present time, available in 16mm or super 8 cassette for purchase from Educational Systems Inc., 2360 S.W. 170th, Beaverton, Oregon 97005.

Films feature nationally known dance artists and consultants in preparation and production, a mature, sound approach to portraying modern dance. Super 8 cassette allows films to be used as individual audio-visual assignments.

The Dance Instrument, 17.3 min. The movement range and possibilities for the various body parts are explored and cultivated, in anticipation of a useable technique and vocabulary of communication.

How to Move Better, 19.7 min. Elements which contribute to a more effective performance are presented in detail, explores need for development and understanding of an efficient dance instrument, includes correction of frequent alignment errors.

Dance Design: Motion, 19.1 min. How does the body move, and how does one develop a langugae of movement? Motion problems are presented and dancers offer possible solutions.

Dance Design: Shape and Time, 16.3 min. The dancer moves, designing shapes and using the elements of time.

Dance Design: Space, 18.8 min. Dancers explore various ways to manipulate space to make it pliable, active, passive, alive, whatever the dancer causes and wishes it to be.

MURRAY LOUIS' DANCE AS AN ART FORM - FIVE PART FILM SERIES. 1972, color, sd., complete rental information unavailable, but some are available from Brigham Young University.

Designed to serve both the general public and the dance students, the subject matter is demonstrated by laymen and students and then followed by examples by professional dancers. Excerpts from Mr. Louis' concert repertory are also featured. Films reflect wit, humor and deep perception that Mr. Louis brings to his art. Suitable for ages 12 and up.

The Body as an Instrument, 27 min. This film examines the dancer's instrument from its preparation in the studio to its use in the eventual performance experience.

Motion, 32 min. Seeing how commonplace actions can be sensed and then transformed through selection, arrangement and skillful performance gives the viewer an understanding of the motional basis of dance.

Space, 28 min. The dancer shapes and gives boundary to the space around him and forms it into planes and volumes, directions and distances, and qualifies and makes apparent an otherwise invisible void.

Time, 26 min. Progressing from the traditional musical definition of time, the film broadens the experience into other areas of the time sense.

Shape, 27 min. The sculptural dynamics of the dancer's body is the focus, as he uses his body as the medium, molding and transforming himself into forms that lend their force to the eloquence of dance.

BOOKS

Cayou, Dolores. MODERN JAZZ DANCE. Palo Alto: National Press Books, 1971.

Contains a brief history, chapters on class planning, improvisation and composition, and music resources. Specific jazz techniques make up the main part of the book including warm-up exercises, isolations, center floor, and combinations.

Giordano, Gus. ANTHOLOGY OF AMERICAN JAZZ DANCE. Orion Publishing House, Evanston, Illinois, 1975.

Part 1 is a collection of articles reflecting the development of jazz dance. Part 2 consists of photographs of jazz dancers, teachers and choreographers. Part 3 contains a graded system for teaching Giordano's technique. It includes over 500 photo illustrations. An excellent reference book for history and technique but notes are difficult to read until you memorize abbreviations and sometimes there are errors in weight changes.

Luigi, LUIGI JAZZ TECHNIQUE. 36 W. 62nd Street, New York, N.Y. 10023.

Stearns, Marshall & Jean. JAZZ DANCE, THE STORY OF AMERICAN VERNACULAR DANCE. The MacMillan Company, New York, N.Y. 1968.

An excellent historical reference; does not include specific techniques.

Stearns, Marshall & Jean. THE HISTORY OF JAZZ. The MacMillan Company, New York, N.Y. 1965.

RECORDS

JAZZMANIA. Performed by the Apricot Music Pit Band. LP 128, Orion Records, 614 Davis Street, Evanston, IL 60201.

Eleven bands with a variety including afro-jazz, disco, lyric jazz, musical comedy, rock and traditional jazz. Jazz routine notes choreographed by Gus Giordano are available for all selections.

GIORDANO JAZZ TECHNIQUE. SC 186, Orion Records, 614 Davis Street, Evanston, IL 60201.

A collection of very specific technique sequences with notes which present a Giordano Jazz Class from floor through center technique plus jazz walks.

THE JAZZ CONNECTION. Stereo 187, Orion Records, 614 Davis Street, Evanston, IL 60201.

Twelve bands with good variety. Jazz routines choreographed by Lee Darwin are available for many of the selections.

ACCOMPANIMENT FOR MODERN JAZZ. SLPS 104, Synchronized Sound, Box 305, Purchase, NY 10577.

Piano and percussion music arranged in a sequence for a jazz class but musically suitable for different uses. Each piece indicates tempo, instruments used and length of piece.

DRUM RHYTHMS FOR JAZZ OR PRIMITIVE. HLP 3015 & HLP 3020, Hoctor Dance Records, Waldwick, NJ 97463,

Two albums of percussion with interesting rhythmic variety. Bands are long enough to allow adequate practice and suitable for a variety of techniques.

JAZZ WITH LUIGI. HLP 3063 and 3064, Hoctor Dance Records, Waldwick, NJ 07463.

Two albums of piano and drum compositions for jazz. Suitable for a variety of techniques but descriptive notes of Luigi's exercises are available for $10.00 (Price out-of-date).

JAZZ ON THE ROAD. HLPS 4181, Hoctor Dance Records, Waldwick, NJ 07463.

Twelve arrangements for modern jazz focusing more on a rock beat.

FILMS

ECHOES OF JAZZ - U.S.A. Dance Series, 1965, 30 min., b/w, sd., A-V Center, Indiana University.

Three especially-commissioned dances trace the development of jazz dance by presenting illustrations of tap dance, theatrical style jazz, couple dances with the "big band" sound and today's (1965) jazz dance.

TAP DANCE

BOOKS

Audy, Robert. HOW TO TEACH YOURSELF TO TAP. Philadelphia, PA: F. Randolph Associates.

Ballwebber, Edith. TAP DANCING: FUNDAMENTALS & ROUTINES. Clayton F. Sumny Co., 1930.

Draper, Paul. Din 65 TAP DANCING. Philadelphia PA: F. Randolph Associates.

Duggan, Anne Schley. THE COMPLETE TAP DANCE BOOK. New York: A.S. Barnes & Co., 1947.

Duggan, Anne Schley, TAP DANCES. New York: A.S. Barnes & Co., 1932.

Frost, Helen. TAP CAPER AND CLOG, FIFTEEN CHARACTER DANCES. New York: A.S. Barnes & Co., 1931.

Nash, Barbara. TAP DANCE. Dubuque, Iowa: W.C. Brown, Co., 1969.

Sautboff, Hermine Elizabeth. TAP DANCE FOR FUN. New York: A.S. Barnes & Co., 1941.

Shipley, Glenn. MODERN TAP TECHNIQUES. San Francisco: Recorder-Sunset Press, 1951.

RECORDS

Kimbo Records
Box 477
Long Branch, N.J. 07740

Art Stone Theatrical Corp.
200 Engineers Rd.
Smithtown, N.Y. 11787

Danny Hoctor
157 Franklin Turnpike
Waldwick, N.J. 07463

Stepping Tones
P.O. Box 35326
Los Angeles, Calif. 90035

BOOKS

Salkin, Jeri. BODY EGO TECHNIQUE: AN EDUCATIONAL AND THERAPEUTIC APPROACH TO BODY IMAGE AND SELF IDENTITY. Springfield, Illinois: Charles C. Thomas, 1973.

A guidegook for teachers that gives an extensive explanation for the use of body movement and dance as a developmental technique. One section deals specifically with the blind, deaf, mentally retarded and culturally deprived. Extensive photographs are used to describe the universality of basic movement. Specific class technique is included.

Robbins, Ferris and Jennet. EDUCATIONAL RHYTHMICS FOR MENTALLY AND PHYSICALLY HANDICAPPED CHILDREN. New York: Association Press, 1967.

A practical program of exercises for remedial recreation with step-by-step illustrations. Exercises especially suitable for the various handicaps are indicated. Many exercises are graded simplified, intermediate and advanced.

MATERIALS ON CREATIVE ARTS FOR PERSONS WITH HANDICAPPING CONDITIONS. Washington, D.C.: American Alliance of Health, Physical Education, Recreation, (AAHPER), Rev. 1977.

Guide includes abstracts of over 400 books, proceedings, articles, papers, films, phonograph records and other printed and non-printed materials. Dance, movement and dance therapy are included. Resources on people, organizations and equipment/materials suppliers are provided.

Witkin, Kate. TO MOVE, TO LEARN. Philadelphia: Temple University Press, 1977.

For teachers with and without dance training, a guide to the use of movement in informal classroom and recreational settings, teaching both normal and slow children, photos are primarily of minority and retarded children.

Hill, Kathleen. DANCE FOR PHYSICALLY DISABLED PERSONS. Washington, D.C.: AAHPER, 1976.

A manual for teaching ballroom, square, folk dances to users of wheelchairs and crutches. It provides instructional diagrams and photographs.

Mason, Kathleen, ed. DANCE THERAPY: FOCUS ON DANCE VII. Washington, D.C.: AAHPER, 1974.

A compilation of articles on training, research, methods of work and dance therapy for children with minimal brain dysfunction, the visually-impaired, the deaf, children with emotional or learning problems and older people.

Katz, Laura. MOVEMENT WITHOUT SIGHT: PHYSICAL ACTIVITY AND DANCE FOR THE VISUALLY HANDICAPPED. Palo Alto: Peek Publications, 1973.

Principles and methods of teaching physical education are discussed. These include suggestions for teaching rhythms, dance and dance movements for the blind.

The following books are described in the catalog from The Children's Book & Music Center, 5373 West Pico Boulevard, Los Angeles, California, 90019 and can be ordered from them. The catalog is worth ordering. It contains an extensive section on Special Education and Therapy.

Canner, Norma. AND A TIME TO DANCE.

A sensitive exposition of the use of creative movement with retarded children. Illustrated with 125 photographs.

Balazs, Eva. DANCE THERAPY IN THE CLASSROOM.

The concept of dance as a preventative and therapeutic medium in the classroom is introduced. It contains a rationale and a practical guide for the classroom teacher, lesson plans, movement sequences adaptable to various age-groups.

Wethered, Audrey. MOVEMENT AND DRAMA IN THERAPY.

Practical, specific ways of using movement, drama and music in therapy, with music examples and illustrative drawings.

Yost, Isabelle Devaux. WE KNEW WE COULD.

A rhythm curriculum for preschool hearing-impaired children, adaptable for all children.

RECORDS

SPECIAL MUSIC FOR SPECIAL PEOPLE. Accompaniment for Adapted Dance/Exercise With Directions for Geriatric and Disabled Populations. AR 85 - LP Record and Guide, AC 85 - Cassette and Guide, Educational Activities, Inc., Box 392, Freeport, New York, 11520.

Selections on the record are specifically planned to motivate stimulating activity, provide a variety of moderate tempos to encourage comfortable levels of exertion and to promote pleasant and constructive recall. A guide is provided which also provides adaptations for non-ambulatory participants.

The following records are described in the catalog from the Children's Book & Music Center, 5373 West Pico Boulevard, Los Angeles, California 90019 and can be ordered from the Center.

BODY IMAGE. SE 203

Planned to develop and improve the image of the body thru dance. Each dance presented at slow, medium and regular speeds. Hokey Pokey, Hansel and Gretl, Hitch Hiker, Chimes of Dunkirk.

POSITION IN SPACE. SE 204

Dances selected to help children get an accurate concept of their relationship to the space around them. Each has three tempos, very slow, medium, regular. Bunny Hop, Seven Jumps, Ten Pretty Girls, Ersko Kolo, etc.

CREATIVE MUSIC FOR EXCEPTIONAL CHILDREN. SE 217

The exceptional child is helped to hear, feel and express emotions and moods through musical contrasts; fast and slow, loud and soft, happy and sad, funny and serious, staccato and legato. Booklet included.

SIMPLIFIED FOLK DANCE FAVORITES FOR EXCEPTIONAL CHILDREN. SE 250

Four favorite dances in a simplified manner at 3 differenct speeds; slow, medium and regular; complete verbal instructions and cues. Lili Marlene, La Raspa, Virginia Reel, Oh Susanna.

SONGS IN MOTION. Se 269-Record, Se 270-Cassette.

A variety of contemporary songs and traditional folk songs for the special child in adolescence. Some are for sing-along and others for social dancing. Further activities for each song help improve self-image and contribute to success in social relationships. Love, Puff the Magic Dragon, Kum Ba Yah, Lemon Tree, This Land is Your Land, Shenandoah, many others. Guide included.

WAKE UP! CALM DOWN, Through Rhythm and Dance. Vol. 1 SE 275 - Record, SE 276 - Cassette; Vol 2 SE 286 - Record, SE 287 - Cassette.

Orchestrated tunes created especially for the child with learning disabilities and emotional disturbances, by Elizabeth Polk, Dance Therapist. Volume 2 includes two bands particularly suited for holidays.

FILM DISTRIBUTORS

BFA	Bailey-Film Associates, Educational Media, 2211 Michigan Avenue, Santa Monica, CA 90404.
CMH	Contemporary Films/McGraw-Hill, 330 W. 42nd Street, New York, NY 10036.
EBEC	Encyclopedia Britannica Educational Corp., 425 N. Michigan Avenue, Chicago, IL 60611.
EMC	University of California Extension Media Center, Berekley, CA 94720.
FI	Film Images (Div. of Radim Films), 17 W. 60th Street, New York, NY 10023, and 1034 Lake Street, Oak Park, IL 60301.
IND	Indiana University Audio-Visual Center, Bloomington, IN 47401.
NFBC	National Film Board of Canada, 1251 Avenue of the Americas, New York, NY 10020. Rentals are by Contemporary Films/McGraw-Hill.

Appendix

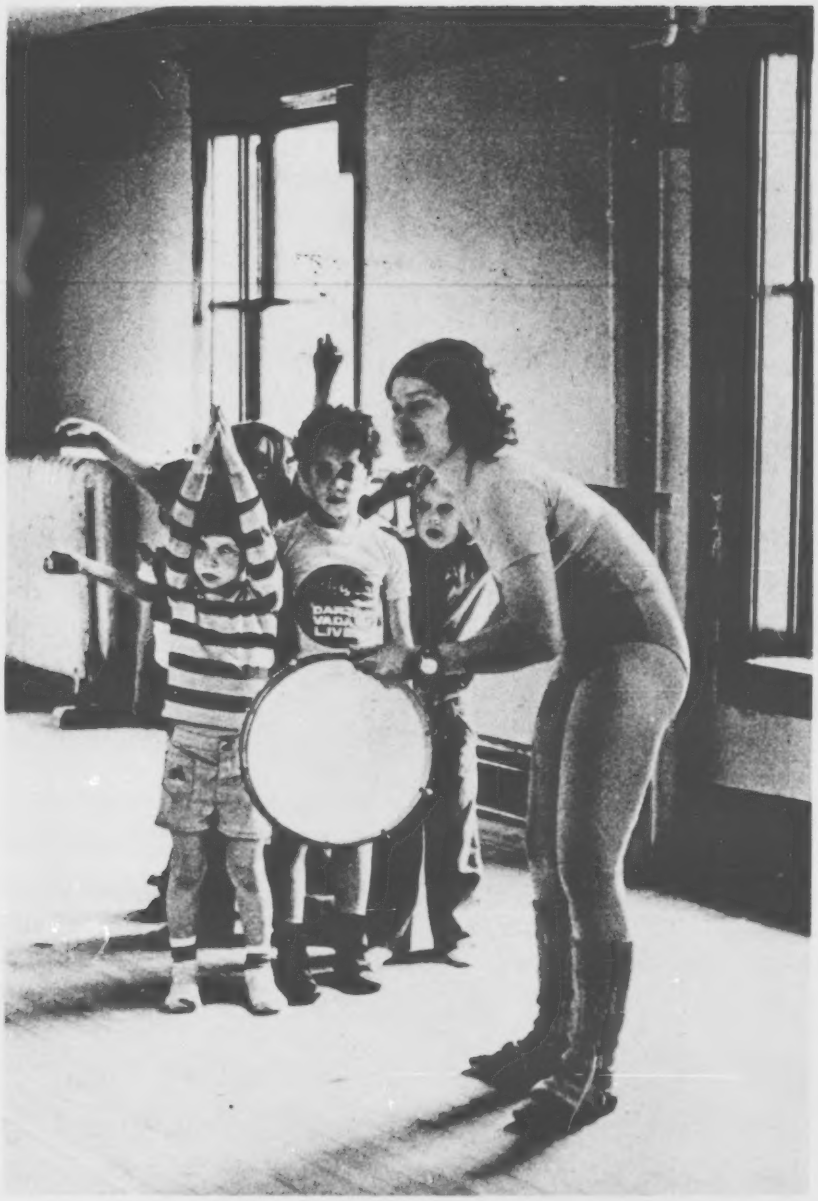


Photo by: Lenore Garwood. Courtesy of the Ballet Folk School, Moscow

DANCE WEAR AND RECORD SHOPS

Dance Shop 712 1/2 Idaho Street Boise, Idaho 83702	Dance wear
Maysco Dance Supply 1225 McKinney Boise, Idaho	Dance wear and records
Janet Galloway School of Dance 710 East Lake Hazel Road Meridian, Idaho 83642	Dance wear
Capezio Dance-Theatre Shop 757 Seventh Avenue New York, New York 10019	Dance wear
Butlers Capezio Dance Shop 4672 Holladay Boulevard Salt Lake City, Utah 84117	Dance wear and records
Russell Records, Inc. P.O. Box 3318 Ventura, California 93003	Records
Educator Records 1921 Walnut Street Philadelphia, Pennsylvania 19103	Records
Danskin, Inc. 1114 Avenue of the Americas New York, New York 10036	Dance wear
Selva 47-25 34th Street Long Island City, New York 11101	Dance wear
Taffy's 701 Beta Drive Cleveland, Ohio 44143	Dance wear and records
Leo's 2451 North Sacramento Avenue Chicago, Illinois 60647	Dance wear and records
Kimbo Records Box 477 Long Branch, New Jersey 07740	Records
Art Stone Theatrical Corp. 200 Engineer Road Smithtown, New York 11787	Dance wear and records

Danny Hoctor's 157 Franklin Turnpike Waldwick, New Jersey 07463	Dance wear and records
The Dance and Skate Mart Inc. 1105 N.E. Broadway Portland, Oregon	Dance wear
Empire Costume Company S. 210 Post Spokane, Washington	Dance wear
Steppin Stone Records P.O. Box 35236 Los Angeles, California 90035	Records

FACILITIES AND EQUIPMENT

Possible facilities for dance fall on a continuum ranging from a classroom with desks and chairs pushed out of the way to a studio designed specifically for dance. Gyms, multipurpose rooms, stages and outdoor spaces fall somewhere along the continuum.

Basic requirements for any dance facility are a clean, open, safe, pleasant space in which to move. Requirements for a more ideal dance space are as follows.

Special attention must be paid to the floor in a dance studio. The most important and complex characteristic of a dance floor is its resiliency. Proper flooring is essential to a dancer's safety. Superrigid floors result in sprained ankles, shin splints, back and shoulder injuries. Floors laid directly over concrete or on shallow risers over concrete lack the necessary resiliency. A basketweave system of 3 one-inch layers of sleepers set 16" apart and running at different angles under the flooring is one way of providing resiliency.

An architect, Robinson Ward of Chicago, has devised criteria that seem to define what a dancer means by resiliency.* The angle of deflection, the rate of vibration and the rate of dampening are the three factors to consider in determining how quickly a floor comes to rest after it has begun to vibrate. By taking these factors and measuring their relationship it is now possible to measure floors and say "this has a resiliency ration of .2 and it should be .25."[1]

If the floor surface is wooden, it should be smooth and the grain should all run in the same direction. Floors designed specifically for modern and ballet are often finely sanded and left unfinished. Recreational dance floors need a polyurethane coating for protection. Battleship vinyl is another possible surface material. It should be laid with a minimum number of seams and should be left unfinished for ballet and modern. All floors should be as non-slippery and non-abrasive as possible.

[1] "Sounding Out Floors," THEATRE CRAFTS, September 1973, pp. 56-57.

* if you are designing a new facility, show this to the architect he should understand it even if you don't.

A dance studio should be spacious with high ceilings and many windows. Designers should avoid creating a feeling that the space is closing in. Lighting should be bright and not oppressive, using as much natural light as possible. Care should be taken that the textures and colors are stimulating but not overpowering.

Barres and mirrors are important accessories. Barres should be made of smooth wood or metal. Plan on 5 feet of barre per dancer. The barres should be securely installed from 42" to 48" in height and from 6" to 8" from the wall. Top quality mirrors should be installed as wall mirrors flush with the wall or as leaf-fold mirrors, and raised 1 - 1 1/2' from the floor. Distortion in the glass makes observation and analysis of movement almost impossible. Other accessories such as bulletin boards and chalk boards should be included.

Adequate air circulation is important. It should be warm and indirect. Cold spots should be eliminated. The mechanism for heating and circulating the air should be as silent as possible.

The studio should have good accoustics and a good sound system. This should include a heavy duty, variable speed phonograph, a microphone and an adequate number of speakers.

Storage facilities should be provided for records, tapes, the sound system, percussion instruments, audio-visual aids and for props and costumes if there is a performing dance group in the school.

Additional considerations must be included if the studio is also used as a performing space. These include the placement of the stage lighting instruments. Be sure to include enough circuits to provide sufficient light and flexibility. Side lighting as well as frontal light is a necessity for dance. The sound and lighting panels must be placed where the technicians operating them will be able to see the stage area at all times. Dressing rooms must be near by, a curtain must be hung and adequate seating for an audience must also be available.

For further information refer to: Ashton, Dudley and Charlotte Irey, eds. DANCE FACILITIES. Washington, D.C.: American Alliance for Health, Physical Education and Recreation. 1972.

You love to dance. You find dance fulfilling, exciting, and rewarding. You are intelligent, imaginative, and creative. You have a high energy level and the physical attributes of a dancer. You like to work with other people. You enjoy watching others perform.

DANCE-A CAREER FOR YOU

(Reprinted by permission of the American Alliance of Health, Physical Education and Recreation, 1201 16th Street, N.W., Washington, D.C. 20036.)

CAREER

Teacher

EMPLOYMENT OPPORTUNITIES

Public school
Colleges or universities
Private studios
Administrator
Special education programs
Adult education program
Children's Dance
Drama Department - movement for actors

PERSONAL QUALIFICATIONS

A desire to help others learn
Good mental and physical health
Inspiring and convincing to others
Patience and perseverance
Personal talent and desire to continue to grow

TRAINING

Public school teaching - need Bachelors Degree in Dance
College and university teaching - need Masters Degree in Dance and additional work
Private studio teaching - equivalent study of dance technique but a degree not always necessary

KNOWLEDGE AND SKILLS

Philosophic understanding of dance and education
Anatomical understanding of how the body works
Ability to choreograph dances and help other to do so
Historical knowledge of dance as an art form
Knowledge of many dance forms
Knowledge of music, lighting, costuming
Related course work in human development, psychology, physiology
Ability to teach and relate to people
Administrative ability

CAREER

Therapist

EMPLOYMENT OPPORTUNITIES

Hospitals and clinics
Community mental health programs
Special education programs
Prisons
Day care centers
Rehabilitation centers
Nursing homes
Private practice

PERSONAL QUALIFICATIONS

A desire to work with and help others
Good mental and physical health
Ability to respond with sensitivity to others
Patience, determination, stamina, dedication
Commitment to the mental growth of others

TRAINING

Undergraduate dance degree
Masters Degree in Dance Therapy
Training experience within hospitals, clinics, etc. leading to certification

KNOWLEDGE AND SKILLS

Broad liberal arts background
Varied dance background
Performing and choreographic skills valuable
Related course work in human development, psychology, movement behavior
Understanding of human behavior
Administrative skills depending on type of employment

CAREER

Performer

EMPLOYMENT OPPORTUNITIES

Companies (dance, opera)
Television (features, commercials)
Theatres
Film
May also teach/choreograph

PERSONAL QUALIFICATIONS

Good health and stamina
Desire to improve personal technique
Self-discipline, perseverance, maturity, dedication
Appropriate bodily configuration
Natural aptitude for dancing and ability to project

TRAINING

Private training at an early age with a reputable teacher
College or university training for performance-including a broad general arts education
Training with professional dance companies

KNOWLEDGE AND SKILLS

Technical skills in the chosen dance form
A working knowledge of additional dance forms
Exposure to performance
Wide knowledge of related art forms

CAREER

Movement Notator and/or Reconstructor

EMPLOYMENT OPPORTUNITIES

Dance companies
Dance libraries
College and university dance departments

PERSONAL QUALIFICATIONS

Desire and ability to work with people
Good mental and physical health
Stamina, patience, perseverance, dedication
Sensitivity to shape, rhythm, form

TRAINING

High school education minimum
Broad general study as well as elementary and intermediate level notation courses from a college, university or the Notation Bureau
Notator training course at Notation Bureau includes apprenticeship to a certified Notator, notation speed writing course, and work on an independent project
Courses on Reconstruction and Effort/Shape available from the Notation Bureau

KNOWLEDGE AND SKILLS

Ability to perform as a dancer
Knowledge of various dance forms
Exposure to performance
Working knowledge of music and music and movement notation
Knowledge of related arts

CAREER

Recreation Leader

EMPLOYMENT OPPORTUNITIES

Community programs
YWCA and YMCA programs
Mental hospitals
Senior citizen programs
Summer recreation programs
Children's and adult education program
Resorts

PERSONAL QUALIFICATIONS

A desire to work with people
Good mental and physical health
Outgoing personality and rapport with groups
Patience and enthusiasm

TRAINING

High school education minimum
College degree desirable but not always necessary depending on type of employment
Private study, teacher workshops and on-the-job training
Some additional certification necessary such as in the case of Adult Education programs

KNOWLEDGE AND SKILLS

A good knowledge of more than one dance form
Ability to teach people and to encourage participation
Exposure to performance desirable
Administrative skills depending on employment

CAREER

Choreographer and/or Dance Director

EMPLOYMENT OPPORTUNITIES

Dance Companies
Opera Companies
Television
Theatre
Film
May also perform/teach

PERSONAL QUALIFICATIONS

Creative ability
Ability to communicate and work with others
Good mental and physical health
Stamina, enthusiasm, perseverance, self-discipline, dedication
Ability to project with finesse, taste and style

TRAINING

Broad general arts education desirable
Opportunities to choreograph - adequate space and available dancers necessary
Experience with a performing company desirable
Studio or college courses in choreography

KNOWLEDGE AND SKILLS

Performance skill background in many dance forms
Exposure to performance
A good knowledge of related art forms - especially music
Practical knowledge of costuming and lighting
Administrative skills depending upon employment

ADDITIONAL DANCE-RELATED CAREERS are available and offer a variety of economically viable professions. Some of these careers and their employment opportunities would include:

DANCE CRITIC for newspapers or magazines.

HISTORIAN for a library, dance company, television or film.

ARCHIVIST for a library with an extensive dance collection.

RESEARCHER for television or film or as an independent writer.

COMPOSER for an individual or dance company desiring original music.

ACCOMPANIST for dance company rehearsal or college dance classes.

STAGE AND THEATRE DESIGNER or TECHNICIAN for dance company.

COSTUMER or DESIGNER for a dance company, television or film.

BUSINESS ADMINISTRATOR for a company or Arts agency or individual performer.

PHOTOGRAPHER of dance for educational use or entertainment.

MEDICAL THERAPIST for individual dancers or companies.

LAWYER in the entertainment field or with organizations dealing with artists.

SALARIES are commensurate with other positions within the same field of employment such as teacher, therapist, or recreation leader.

Performers, choreographers and dance directors usually belong to unions or guilds that negotiate contracts regularly. These may vary according to type of employment, length of employment and locale.

The OCCUPATIONAL OUTLOOK HANDBOOK 1976-77 Edition, published by the Burea of Labor Statistics, can provide up-to-date wage information on most types of employment. Write: SUPERINTENDENT OF DOCUMENTS
U.S.G.P.O., Washington, D. C. 20402.
Bulletin #1875 - $7.00

Additional Scurces: DANCE DIRECTORY: PROGRAMS OF PROFESSIONAL PREPARATION in AMERICAN COLLEGES & UNIVERSITIES
9th Edition 1976 AAHPER
1201 16th Street N.W., Washington, D. C. 20036
$2.50

Copies of this leaflet are available in bulk at $3.95 per packet of 25 (stock number 243-25992) plus shipping and handling. One to five copies are available free on receipt of postage-paid self-addressed envelope. Order from:

AAHPER PUBLICATIONS-SALES
1201 16th Street, N.W.
Washington, D. C. 20036

DANCE THERAPY

Dance therapy is a form of psycho-therapy in which the therapist utilizes movement interaction as the primary means for accomplishing therapeutic goals. One of the first institutions to use dance therapy was St. Elizabeth's Hospital in Washington, D. C., under Marian Chace. Dance therapists work with individuals and with groups, usually in co-operation with a therapeutic team (psychiatrist, a psychologist, a social worker, an activities therapist, nursing staff, mental health aider, art or music therapist).

For further information refer to:

Mason, Kathleen Criddle, DANCE THERAPY, Focus on Dance VII, American Alliance for Health, Physical Education, & Recreation, 1201 16th Street, N.W., Washington, D. C. 20036, 1977.

American Dance Therapy Association, WRITINGS ON BODY MOVEMENT & COMMUNICATION, MONOGRAPH No. 3, The American Dance Therapy Association, Suite 216E, 1000 Century Plaza, Columbia, Maryland 21044, 1974.

American Dance Therapy Association, A.D.T.A. COMBINED PROCEEDINGS FOR 3RD & 4TH ANNUAL CONFERENCE, American Dance Therapy Association, 4361 Crestheights Road, Baltimore, Maryland 21215. (Includes movement and personality, movement therapy for autistic child psycho-motor therapy, etc.)

SUPPLEMENTARY LIST OF STIMULI

(From: Andrews, Gladys, ed. CHILDREN'S DANCE. Washington, D. C.: AAHPER Publications, 1973. p. 12)

EXAMPLES OF IMAGINARY SOURCES FOR MOVEMENT

Different Kinds of Walks

stiff	clownish	on parade
rubbery	silly	on a line
limping	searching	weighty
stalking	scared	uphill
"on air"	bold	"whispery"
busybody	tired	

Different Environments: Moving

in weightless fashion on the moon
through deep overgrowth in a jungle
through waist-high running streams
on slippery ice or a glassy surface
on hot sand and/or deep sand, snow, or mud
through heavy fog, mist, or smog
on a busy crowded street
in a large field or meadow
up to a hilltop and down
across a crowded playground

Different Kinds of Transportation: Riding on or Driving

an elephant	a bicycle
a camel	a carriage
a horse	an automobile
a donkey cart	a surfboard
a stagecoach	a train
a sailboat	an airplane

Different Work Movement

picking fruit and vegetables
digging ditches, holes, foundations
fixing telephone wires
moving furniture
collecting trash
carrying groceries, trash bags
raking leaves
putting out fires
felling trees, chopping wood
shoveling snow
sweeping walks, porches, streets

Different Tools: Personify in Movement

a screwdriver	a drill
a saw	a lawnmower
a snow blower	a broom
a hammer	a rake
a sprinkler	a shovel
a garbage crusher	a vacuum cleaner
a typewriter	a pencil sharpener
an eggbeater	

Different Machines: Personify in Group Movement

a computer	an earth mover
a washing machine	a crane
a toaster	a demolition machine
a popcorn popper	an escalator
an elevator	a rocket launching

EXAMPLES OF LITERARY SOURCES FOR MOVEMENT

1. A poem or story read, and then the students interpret in movement any part or the whole reading.

2. A story or poem read slowly, may be used as an accompaniment to the student's interpretive movements.

3. Words or sentences may be excerpted, and spoken by the student as he dances.

4. The words may be combined with improvised music which highlights the action potential of the poem or story.

5. Students may write original poems or stories, having in mind their own movements.

SUGGESTED TYPES OF SOUNDS

body sounds
sneeze, cough, sigh, snore, wail, laugh, hic-up

city sounds
sirens, church bells, automobile horns

nature sounds
wind, rain, thunder, hail

bird and animal sounds

chants

sounds of instruments
rattles, gongs, brushing drums

arranged tapes
sound collages

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